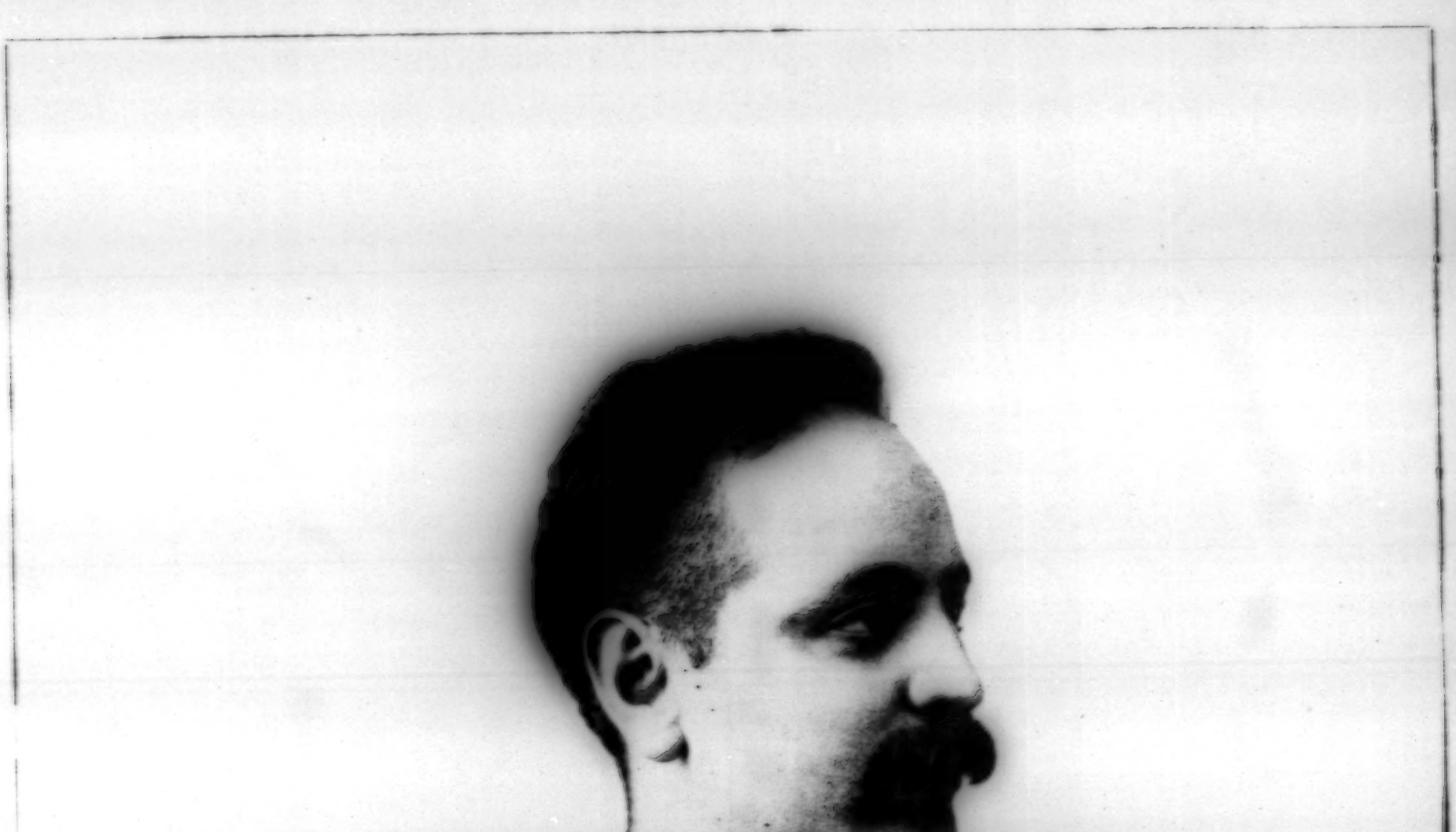
THE NEW YORK DRAMATIC MIRROR.

VOL. XXVI., No. 673. NEW YORK: SATURDAY, NOVEMBER 21, 1891. PRICE TEN CENTS.



FALK.

PROBABLY THE LAST CALL!

We can still receive advertisements for the last forms of the CHRISTMAS MIRROR. But, in all probability, this will be the last call.

Advertising orders are pouring in, mail orders for copies are coming by hundreds every day; the American News Company tell us that the advance orders from dealers for this number from every part of the country are something unprecedented.

We have already been compelled to make two enlargements of the size of the number above the dimensions originally estimated to be large enough to meet all requirements, and we may have to determine upon a third increase in the number of pages.

The CHRISTMAS MIRROR is going to be the greatest dramatic holiday publication ever issued. It will have the strongest literary features, the greatest number of artistic pictures, the finest colored cover and supplement that have yet been combined in one Christmas Number.

It will be the most valuable theatrical advertising medium that the profession has ever had the opportunity to patronize.

Send "copy" with all advertisements intended for the CHRISTMAS MIRROR. The time when the last forms will be closed is near at hand and delays will be likely to cause disappointments

AT THE THEATRES.

Proctor's.—The Lost Paradise.

Drama in three acts by Henry C. De Mille, founded on the German of Ludwig Fulda. Produced Nov. 16.

Andrew Knowlton	Frank Mordaunt
Reuben Warner	William Morris
Ralph Standish	Orrin Johnson
Bob Appleton	Cyril Scott
Fletcher	C. Leslie Allen
Joe Barrett	Henry Talbot
Billy Hopkins	John C. Buckstone
Mrs Knowlton	Annie Adams
Margaret Knowlton	Sydney Armstrong
Polly Fletcher	Odette Tyler
Julia	Eva Croxton

The return of Charles Frohman's stock company to Proctor's Twenty-third Street Theatre on Monday night was signalized by the production of Henry C. De Mille's new drama, The Lost Paradise. It was significant that Mr. De Mille's first effort since he parted with David Belasco should prove so thoroughly successful, and showed very clearly that he is abundantly able to write a good play without extraneous aid.

The performance on Monday night was a finished one in every respect. The auditorium was crowded, and while the audience was at first disposed to be coldly critical, the strong situations, the crisp, clever dialogue, and, above all, the strong human interest of The Lost Paradise soon awoke its enthusiasm.

Briefly told, the story of Mr. De Mille's new play is as follows:

Margaret Knowlton is the daughter of a rich iron merchant. He is greatly attached to her, and to maintain her in luxury, pays the employés of his iron works starvation wages. He has betrothed his daughter to Ralph Standish, the son of his former partner. The play opens with a birthday *fete* given in Margaret's honor. An outbreak for higher wages occurs at the works and Reuben Warner, the young superintendent, sides with the strikers. He loves Margaret, but receives a cutting rebuke from her for his presumption and she rejects him.

Warner finds an old diary which proves that a certain invention that is enriching Knowlton belongs to him (Warner). He hides this fact to save the father of the girl he loves, and is discovered destroying the book. He is accused of theft, but remains silent.

The threatened strike occurs at the works and Warner champions the hands. Margaret has grown to love him and breaks off her engagement with Standish. She asks Warner to clear himself of the charge of theft, but he still refuses, as it would ruin her father. A girl mill-hand finally tells the truth about the matter, and the play ends happily in the young people's engagement.

The motive of The Lost Paradise is strong and of timely and absorbing interest. Mr. De Mille has very cleverly subordinated the story of the conflict between capital and labor to that of the awakening of a woman's soul. The average theatregoer is more interested, and rightly so, in the love story of Margaret Knowlton, than in the great conflict in which she is morally a factor. For the first time in his career Mr. De Mille has succeeded in giving his work a legitimate comedy element.

The fun in The Lost Paradise is honest, merry, straight-forward mirth; the characters at which we laugh are each and all thoroughly essential to the development of the plot, and as such they are more than welcome.

Perhaps the most noteworthy thing in Mr. De Mille's play is the able and natural way in which the development of Margaret's character is shown. From the rise of the curtain until its fall at the end of the drama, we are not allowed to forget for one instant that we are watching the expansion of a woman's soul; the fact is never obtrusive, but it is constantly present; like the poor and one's conscience, it is always with us.

It is to be regretted that Mr. De Mille has yielded to conventionalism in ending The Lost Paradise. When Margaret has humbled herself and is held at last fast in her lover's arms, the play is practically ended. It does not add to the interest to have another pair of lovers, whose troubles we have seen straightened out, return to the stage and sit billing and cooing in a corner, nor is it essential to our happiness that we should hear Margaret tell her parents that she has found her paradise. Mr. De Mille has sacrificed his art on the altar of popular taste and weakened his play. It is to be hoped that he will correct this (we will not call it a mistake) and end The Lost Paradise with Margaret and her lover alone on the stage.

In Margaret Knowlton, Sidney Armstrong has given the American stage a character which is in many respects a novel one. From the moment Margaret bounds on the stage, a young girl, thoughtless and free from care, laughing from a very sense of joyous youth, until a woman, almost heart-broken she pleads for the forgiveness of the man she loves, Miss Armstrong presents a constantly changing, glorious picture of womanly womanhood. With the skill which is only the result of years of hard work this young actress rings the changes on Margaret's character. That she was capable of strong, emotional work, Miss Armstrong has already proven. On Monday night she showed that as a comedienne she is more than clever.

Margaret is by far the best work Miss Armstrong has done, and gives promise of even better things to come.

The Reuben Warner of William Morris does not call for special commendation. The part is one of great possibilities, very few of which, however, he embraces. Since he was last seen here, Mr. Morris has picked up some bad mannerisms, such as a too frequent use of gesture, and a constant tendency to shout. Until he realizes that elevated sentiments do not call for elevated tones, Mr. Morris will not do effective work.

Odette Tyler presented a charming picture of simple, unaffected maidenhood, and won instant favor with the audience.

Cyril Scott and Orrin Johnson were both clever. Maude Adams gave an exquisite performance of a little factory hand, and Etta Hawkins was quaint and amusing as a waif.

The rest of the cast was acceptable. The stage setting in the first and third acts was bad, but in the second it is very good.

Lyceum.—Lady Bountiful.

Play in four acts by Arthur W. Pinero. Produced Nov. 16.

Donald Heron	Herbert Kelcey
Roderick Heron	W. J. Le Moyne
John Veale	Charles Walcot
Sir Richard Philliter, Q. C	Charles Barbury
Sir Lucian Brent	Fritz Williams
Wimple	Augustus Cook
Pedgrift	Walter Bellows
Camilla Brent	Miss Cayvan
Miss Brent	Mrs. Charles Walcot
Margaret	Effie Shannon
Mrs Veale	Mrs. Thomas Whiffen
Beatrix	Bessie Tyree
Amelia	May Robson
Mrs. Bodnutt	Mrs. Virginia Marlowe

Last night the critics did perceive before them a divided duty. They had to choose between two Frohmans, each of whom offered an attractive first-night performance, and each of whom had a claim to their attendance. The result was that there were fewer judicial faces than usual either on Fourth Avenue or in Twenty-third Street, albeit at the Lyceum—where Success keeps a permanent perch, and occupies it a good part of the time—there was a loyal and fairly representative showing of important scribes, not to speak of a large and fashionable audience that greeted Mr. Pinero's new play, Lady Bountiful, cordially.

This play has been successfully acted in London. It is not so dainty a production as Sweet Lavender, but it possesses more virility and significance. The two works, however, in spite of their differences, may be said, in a general way, to belong to the same group.

Like most of Mr. Pinero's pieces, Lady Bountiful has a thin plot. The dramatist's effort is evidently to subordinate the interest in the story to the interest in the characters. As the characters show considerable originality, and as the story shows none, that arrangement merits approval.

A young gentleman, Donald Heron, loves the wealthy Camilla Brent. The young gentleman's father, Camilla's uncle, is a disgraceful old person who is content to live on his niece's bounty. When Donald learns that Camilla is practically keeping him, and that she has a contempt for his lack of interest in anything except the kennel and the stables, he decides to break off their perfunctory engagement and to go out into the world and become a man.

Some humble friend, the Veales, have a riding-school in the West End of London. Donald assumes another name and obtains a situation as a riding master. He wins the love of Veale's pretty daughter Margaret, without seeking it, and to save her from sorrow he asks her to become his wife to the horror of the respectable harpy, his father, who has involved Veale pecuniarily by imposing on his good nature.

Veale becomes a bankrupt. The family is supported by Donald. The young wife has brought a daughter into the world. Camilla comes to see them, and her heart is wrung by the spectacle of their dire poverty. Margaret has learned of the attachment formerly existing between Donald and Camilla. She confides to the latter her presentiment that she will not recover from her illness and writes a letter, to be given to Donald by Camilla in case of her death, in which she asks that they shall marry. Margaret passes into spiritland while her husband is talking to the baby. In the last act, of course, Donald and Camilla find each other.

The play is not deep in sentiment, but it is tender and pretty, and abounds in deft strokes of character, and exhibits a delightfully artistic facility on the author's part in making contrasts. The truth and the manhood of the newly awakened young hero are admirably brought out, while the sterling qualities of the "common" folk, the Veales, are quaintly and patheticall delineated. The interest of the piece is somewhat marred by the rather artificial scene between the wife and her ex-rival. It is not pleasant to see two women that are both entitled to a healthy feeling of jealousy in affectionate juxtaposition, whimpering over the fate that prevents them from both being made happy simultaneously by the man to whom they have given their hearts.

The humor of the play is contributed by the cheery elder Veales, and the selfish, hypocritical, and prodigal Heron senior.

The cast provided by Mr. Frohman was generally effective. Miss Cayvan acted Camilla with womanly charm, and Miss Shannon gave a tender, sympathetic performance of Margaret. In the trying third act she sustained the pathos of the situation with consummate skill. Indeed, Miss Shannon's acting was the best feature of the production. Mrs. Whiffen and Mrs. Walcot were excellent as the "common" woman and the gentlewoman respectively. Miss Robson made another hit as a typical servant-girl. Bessie Tyree played the small part of Beatrice prettily.

Mr. Kelcey acted Donald with commendable earnestness and a nearer approach to genuine feeling than he usually displays. In the domestic scenes he was particularly manly and, at times, quite touching.

Mr. Le Moyne as Roderick, the selfish, hear less father was capital. When he has "warmed" to the part it will be one of the best characterizations he has given to Lyceum audiences.

Mr. Walcot was excellent as the bluff, simple-minded Veale. Mr. Harbury spoke Sir Richard Philliter's sentiment discriminatingly. Mr. Cook made an elaborate character bit of Wimple, the hostler.

The butler in Act One was the queerest specimen of a stage servant we have yet seen. He wore a dress-coat, with spotted drab trousers, and he spoke in a voice that sounded as though it came through a fireman's trumpet. It was evident from the way that Miss Cayvan and Miss Robson handled the real baby in Act Three that these ladies are not versed in the etiquette of the nursery.

Lady Bountiful is put on with the usual Lyceum completeness as to scenery and minor details. It is a wholesome play, with a good moral attached such as Mr. Frohman likes to give to his audiences and such as his audiences never weary of receiving.

Jacobs'.—The New Muggs' Landing.

The New Muggs' Landing, a piece similar only in plot to the old play, but of entirely different construction, was the attraction offered at Jacobs' Theatre on Monday night. The story of the original piece is more or less followed, but the whole production is now used as a vheicle to introduce the various specialties of a merry band of most capable farcical comedians. These kept the large audience present in constant good humor, and the applause was so hearty and frequent that its presentation can not be deemed otherwise than entitled to a verdict of approval and success.

Lizzie Derious Daly, as Little Muggs, proved to be a bright little go-as-you please soubrette, and was most cordially received. Alf. Hampton, in an eccentric way, was most amusing as the bustling land agent, and Phil. W. Peters, as the old soldier, was grotesquely funny. Joseph D. Green, as the villain, played the part well, and these three, with A. E. Burton as an old sailor, formed a capital quartette in songs and comedy.

In fact, the entire company was excellent in its way, and all were well received. The music was well rendered, bright and catchy, and the audience departed, evidently well pleased with the evening's entertainment.

People's Theatre.—The Plunger.

Oliver Doud Byron presented his popular play, The Plunger, to an East Side audience for the first time this season at the People's Theatre on Monday night. This production has been noticed in these columns on its previous visits to town, and judging by the applause and enthusiasm on its presentation now, it has not lost its hold on popular favor. As the Plunger, Oliver Byron has a part that fits him like a glove, and he makes the most of every scene in which he figures. As the dashing Irish widow Kate, Byron is delightful and lends a refreshing charm and sparkle to the comedy scenes.

The remainder of the cast were competent, and the entire performance pleased a house that was well filled in spite of the rain on Monday night.

Windsor.—McKenna's Flirtation.

William Barry paid his annual visit to the Windsor on Monday night, and was greeted by a large audience that applauded his every appearance in McKenna's Flirtation.

Mr. Barry, who essayed the star part, Timothy McKenna, Sr., repeated his success as the wealthy contractor. Joseph Brennan gave a creditable impersonation of Michael Ryan, the part formerly played by Hugh Fay. James E. Sullivan was seen to advantage as McKenna's son. Donald Williams gave a clever personation of a society swell, while Florence Ashbrooke as Mrs. Mary Ellen Ryan and Lydia Barry as Mary Ellen Ryan both did fairly well in their respective parts.

Grand.—Shenandoah.

At the Grand Opera House Bronson Howard's ever-popular Shenandoah received hearty applause from an audience that filled the house. Josephine Hall, Lilla Vane, Oscar Eagle, Francis Carlyle, and Harry Allen renewed their former successes.

Niblo's.—The Limited Mail.

Elmer E. Vance's Limited Mail, with realism galore, thrilled an audience which packed Niblo's Garden to its doors on Monday night. The story of the play has already been told in these columns. It is eminently a realistic, mechanical production. Of these effects too much praise cannot be given. Surely a play that employs a railroad train, which runs at lightning speed across the stage, a telegraph dispatch flashed over the wires in electric letters, which the audience are enabled to read, a saw-mill in full operation, and a thrilling railroad wreck, are sufficient to satisfy the most exacting admirer of stage realism. The piece was presented by a competent company, including Grace Sherwood, Master Harry Blaney, W. J. Dixon, Geo. A. Weller, E. E. MacFadden, Lew Bloom and Joseph H. Coyne.

At Other Houses.

Mavourneen still pleases the Fourteenth Street Theatre patrons. The fiftieth performance took place last Tuesday when albums containing Mr. Scanlan's songs were given out.

Knobe still smiles from her pedestal at the Bijou and succeeds after the old established fashion of success. At the hundredth performance on Thursday evening the theatre will be irradiated by the patrician presence of the Board of Governors and officers of the Manhattan Athletic Club.

Thomas Q. Seabrooke is climbing the ladder of fame and fortune with Bill Nye's Cadi at the Union Square.

That weirdly named dramatic entertainment, Hoss and Hoss, permeates the New Park Theatre and Miss Yohe sports a ring on her thumb with all the charming abandon of youth.

Miss Helyett is at home to her friends every evening at the Star.

The Man with a Hundred Heads and Mr. Hoey will be at Herrmann's for three more brief, beautiful weeks.

La Cigale is drawing large and fashionable houses at the Garden, and the general verdict on the production is that it is one of the best equipped comic opera performances ever seen here.

Bernhardt has changed her bill to Cleopatra this week. The performance received due notice last season when it was produced at the Garden. Next week, La Dame de Challant.

Alabama is packing Palmer's Theatre at every performance. Theatre parties are arranged weeks ahead, and the play is the fashionable success of the season.

Manager Hanley states that seats for Reilly and the 400 must be secured two weeks in advance by those that wish to secure good ones. This tells the whole story in a nutshell.

Francis Wilson dances around the Broadway stage to Morse's music and the New York public smiles one broad smile, which extends from Harlem to the Brooklyn Bridge.

The double bill at the Casino draws big houses nightly, and the audiences go away with sweet strains lingering on their ears.

To-night (Tuesday) the famous Meininger will produce Julius Cæsar at the Thalia.

This week Tony Pastor offers added attractions at his cosy Fourteenth Street house, which include the Nelson Brothers from the Royal Alhambra Palace, London, O'Brien and Redding in a novel curious comic act, Rose Julian, Richmond and Glenroy, George Beauchamp, Charles Diamond, the harpist and dancer, Nellie Lingard, Miss Theo, not forgetting the popular Miss Cline and Mr. Pastor himself.

Mlle. Fougère will be at Koster and Bial's for two more weeks, and will present some new songs and dances. Her successor will be Paulus, the French comique, who has just finished a successful engagement at the Trocadero in London.

IN THE WINGS.

From Margate-on-Sea, England, Haddon Chambers, the dramatist, writes that he is up to his eyes in work. "I am," he says, "finishing my new play for the Vaudeville Theatre, London. It will be produced a few days before Christmas, and the cast will include Tom Thorne, Charles Dodsworth, H. Conway, Gertrude Warden, Mary Collette, Ella Bannister, and Dorothy Dorr (of U. S. A.). It is a very serious and realistic four-act play, but with a great deal of comedy in it."

HADDON CHAMBERS, in all probability, will be rehearsing two of his new plays at once, in consequence of the failure of Pamela's Prodigy at the Court Theatre, for between it and the production of Mr. Chambers' new comedy, he writes there will only occur a revival of A. W. Pinero's The Magistrate. Both of Chambers' new plays will be seen in New York during '92, and he intends to come over to rehearse them.

LAURA JOHNSON, a native of Louisville, Ky., has, I am told, recently made a success as an actor in London in the version of Zola's Therese Raquin, prepared by George Moore and presented disastrously by the Independent Theatre. Miss Johnson has been studying for the last three years in London under that exacting expert in acting, Herman Vezin, and last season she starred in the English provinces in a Shakespearean repertoire, supported by Mr. Vezin. In Therese Raquin she played the title-part.

"THE number of people who think they can compose, or have composed, a comic opera," said A. H. Canby, Francis Wilson's manager, "is immense. Their comic opera is rarely in a state ready for production. One man came to me only the other day with a big roll of MS. 'Here's a comic opera for Mr. Wilson,' he said; 'it will fit him to a T. I haven't got any music for it, but you and Mr. Wilson can fix that up, can't you.' I tried to point out to him that we couldn't."

"STILL another man," continued Mr. Canby, "put his head over my desk one morning with the information that he would like to write a piece for Wilson. I'll fit the whole cast with parts, and give him an especially funny one, which he wants; and I have thought up several brisk songs. The man had no particular theme in mind, but he said that he would give up all his time to hurrying through the work, provided he be put on a salary."

FROM ANOTHER LAYMAN.

13 BEACONSFIELD AVENUE,
TORONTO, Nov. 9, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I have read with pleasure the letters from Mr. Ernest Edgerton and Mr. James F. Peyton, which have appeared in recent issues of THE MIRROR. They have fittingly expressed the views of a large section of your readers, viz., non-professionals.

I am a layman, and, like Mr. Peyton, cannot number among my acquaintance a single member of the profession. I am, however, a sincere lover of the drama, and, as such, feel it my duty to commend the lines upon which THE MIRROR is conducted. It unvaryingly evinces a disposition to give prominence and encouragement to anything calculated to raise the status of the American stage, and always frowns upon any attempt which gives evidence of lowering its dignity. It is a noble exponent of all that is best and worthy in American histrionics.

Recent developments have shown that THE MIRROR's crusade is beginning to show in unmistakable symptoms its effect against the trivial and evanescent dramatic literature which has obtained for some time past.

With best wishes for the continued prosperity of THE MIRROR, I remain, yours respectfully. J. EDWIN BELL.

PROSPERING ENTERPRISES.

The Abbey, Schoeffel and Gran enterprises are booming. Bernhardt is playing a very profitable engagement at the Standard, and the Italian Opera company, which opened at Chicago on Monday, is meeting with enormous success.

Since the services of Marcus Mayer were dispensed with by the firm, the principals are giving their personal attention to their great ventures. Mr. Abbey looks after Bernhardt; Mr. Gran attends to the opera troupe, while Mr. Schoeffel presides at the home office.

"The Tremont Theatre in Boston," said Mr. Schoeffel yesterday, "practically runs itself. Having started the fires my lieutenants keep them going through the season and the machinery works without a hitch.

"Our firm will make more money this season than ever before. We have our interests so systematized and watched now that they are thoroughly managed. We have great confidence in the results of the opera season. If we had any doubts about it they were dissipated by the enthusiastic reports from Chicago."

THE MIRROR congratulates the firm on its present prosperity and on its glowing prospects.

CONCERNING THE FAIR.

There is an immense deal of interest felt and manifested in the Actors' Fund Fair, which will be held next May, if Mr. De Frece takes off his coat and gathers in the pledges of cooperation from managerial quarters that he was deputized to procure several weeks ago. We hear and see evidences of it in every direction among professionals and non-professionals.

A good many of our fair readers who are not on the stage, but whose sympathies are with the members of the profession and with the charitable objects sought to be attained by the Fair, have already begun to work for it in a practical fashion. As a result, countless fancy articles will be ready to offer for sale at the booths when the time comes.

The Twelfth Night Club, we hear, is going to take an active interest in the Fair. Other organizations will do their share. Ideas for novel and profitable features are being offered from all sides.

We have heard from a number of MIRROR correspondents, too, and we think we can safely promise that the majority of our 750 out-of-town representatives will unite in doing their share toward the Fair in a manner that they will determine on later.

We are informed by President A. M. Palmer that donations for or communications regarding the Fair may be sent to Assistant Secretary Lester S. Gurney, at the Actors' Fund headquarters, 12 West Twenty-eighth Street, until such time as the permanent organization is effected.

SAN FRANCISCO, Nov. 3, 1891.

To the Editor of the Dramatic Mirror:

SIR.—May an "outsider" express the deep interest she takes in our Actors' Fund Fair?

Though not an actress, I am one of the many who admire and respect the profession immensely, and feel like lending a helping hand in this good cause, realizing that "every little counts," and that if we all give our little aid the "big help" will take care of itself.

I want to know if fancy articles will be acceptable and if there are to be fancy booths. I am ready and willing to makes lots of pretty "nick-nacks," which have seemed popular and have sold well at different bazars held lately in our city.

Several friends who are greatly interested in the Fair and in your always welcome MIRROR, will assist me, and in this way we may do our part toward helping. If you will please inform me as to this fancy booth question, and also if things sent may be in your care, you will greatly oblige your constant reader and well-wisher. MARION BUTLER.

There will be booths—lots of 'em—where all the fancy articles that the friends of the Fund and the profession may choose to contribute will be exposed for sale. Our correspondent may either send the articles she kindly offers to donate either direct to the Actors' Fund headquarters or in our care. It will be better, however, to wait until the preliminary organization of the Fair directors is completed, when the proper facilities for receiving contributions will be arranged.

We have received the following letter from Olive Berkley, the talented daughter of Louise Dickson Berkley:

To the Editor of the Dramatic Mirror:

SIR.—I think the Actors' Fund Fair is a splendid idea and cannot fail to be a great success. My mother and myself will be glad to render any assistance in our power, and as we will be in New York at that time we can be commanded.

Yours sincerely, OLIVE V. BERKLEY.

W. J. FLORENCE'S ILLNESS.

William J. Florence is lying at the point of death at the Continental Hotel, Philadelphia. At the time of going to press the bulletins, to hand each hour from Philadelphia, state that his condition is extremely critical.

Last week Mr. Florence contracted a severe cold. His physicians advised him to keep to his room, but he disobeyed their orders. He had arranged to give a dinner to Mr. and Mrs. Kendal and would not countermand it. He played as usual in The Heir-at-Law, and at the supper that followed he was so ill that he had to be removed from the dinner table and taken to his room. This was Saturday. On Sunday he was much worse, and the physicians pronounced him in great danger from an acute attack of pneumonia.

The doctors say the chances are a hundred to one against his recovery. Mrs. Florence, who is in Europe, has been cabled for, and will return by the first steamer. Police Inspector Conlin, Mr. Florence's brother, went on to Philadelphia yesterday.

It is possible that with his robust constitution, the genial and beloved actor may pull through. On the other hand, at his age the chances are uncertain. Let us hope for the best, if the worst has not already occurred when this number of THE MIRROR is laid before its readers.

OBITUARY.

Our correspondent at St. Louis, Mo., wires that Matt. Ryan, manager of Havlin's Theatre, died on Sunday morning last at five o'clock. He had been ill with erysipelas, which turned to blood poison. Mr. Ryan was born at Albany, N. Y., in 1843. He went West while young and settled at Arlington, Ill. He was doorkeeper for years at Deagel's, on the site of the present Grand Opera House. He afterward went to the Theatre Comique with William Mitchell, and became doorkeeper of the theatre that Mr. Mitchell built. On the death of the latter, Mr. Ryan became the manager.

Charles F. Atwood, the Chicago manager, died suddenly in the Chicago County Hospital last Monday week. Mr. Atwood was about forty-two years old and for a long time was connected with J. H. Haverly's enterprises. At the end of last season he organized a new opera company which afterward stranded. Business troubles are said to have affected his brain. He was found wandering about the streets of Chicago in a half demented condition and the police removed him to the Hospital where he died. His death is attributed to exposure and starvation—he being too proud to inform the various societies of which he was a member, of his condition. The Chicago Lodge of Elks sent his remains to this city. The funeral took place last Friday in Woodlawn Cemetery.

Charles E. Blanchett, the well-known theatrical manager, died suddenly in New York city last Thursday after an illness of about four weeks. Mr. Blanchett was born in Buffalo in 1845. He entered the theatrical profession in 1868 with the Parepa-Rosa Opera company. Since then he has been connected with numerous theatrical ventures, notably the Emilie Melville Opera company in 1881, and J. H. Haverly's enterprises from 1882 to 1884. From 1884 to 1887 he was general representative for C. J. Whitney, of Detroit. During the Summer of 1887 Mr. Blanchett piloted Dr. Carver's Wild West Show through Europe. Up to the time of his death he was connected with Charles Frohman as manager of All the Comforts of Home. The funeral services were held at the Little Church Round the Corner last Friday. From there his remains were taken to Buffalo and placed in the family plot in Forest Lawn Cemetery.

John Connors, of the Fair Rebel company, died last Wednesday in the Ward's Island Insane Asylum. He became insane on the stage in Jersey City two weeks ago. He was buried in the Actors' Fund plot last Sunday.

MANAGERS' MESSAGES.

NEW ORLEANS, La., Nov. 15.—The grandest matinee ever seen in New Orleans. A thousand people turned away. Receipts over $1,100, at fifty cents admission. Receipts for the week, $7,237. Effie Elsler in Hazel Kirke is a big winner.
H. A. GREENWALL.

CHICAGO, Ill., Nov. 16. Birds of a Feather, at Clark Street Theatre, turned people away at both performances to-day. Great hit. W. L. COSSAR.

PATERSON, N. J., Nov. 18.—Powers' Fairies' Well company opened at Jacobs' Opera House this evening to a moderate house. Well pleased audience.
W. O. EDMUNDS.

It is not generally known that the case of Augustin Daly against W. A. Brady, which was decided in favor of the latter gentleman in the United States Circuit Court last week, is an important one in every respect, as it sets aside the decision rendered by Judge Blatchford in 1868, which has stood as the leading authority in copyright clauses since that time. Brady is enthusiastic over the successful termination of his battle with Daly, and gives all the credit to the firm of Dittenhoefer and Gerber, who, he says, have made a remarkably strong fight for him during the past two years. After Dark is doing a greater business than ever, and it is now Brady's intention to make a production of the railroad scene surpassing in realism any other railroad play in the country. He has given orders to artists and property men to produce a real railroad train that will cross the stage on a real railroad track.

Wanted: Thanksgiving attractions at Amesbury Opera House, Amesbury, Mass. C. W. Currier, Manager."

PROFESSIONAL DOINGS.

THE Arlington Sisters have joined U and I.

W. H. MCBRIDE goes with the Randall's Corners company.

NANNIE NEEWALL has joined The Irish Corporal company.

SHERIDAN CORBYN joined One of the Finest as advance agent last week.

IRENE HERNANDEZ is the latest addition to the Bobby Gaylor company, having resigned from the Irish Visitors company.

J. PERCY MELDON has engaged C. H. Truesdell for Lothrop's stock company.

IDA SOOER recently joined the Frank I. Frayne company.

SYDNEY CHIDLEY, the skilful scenic artist, was the recipient of a gold-headed ebony cane in St. John, N. B., recently. Mr. Chidley had completed a handsome new drop curtain for the Opera House, and when it was rung down after the first act there was a hearty round of applause and calls for the artist. Then followed the presentation.

THE report that Clement Scott, the London dramatic critic, is to visit America shortly is denied in the London papers. But Mr. Scott does contemplate a tour around the world as a lecturer.

ABBOTT AND TEAL have purchased a comedy by Alexandre Bisson, the French author of Mr. Wilkinson's Widows, entitled Les Joies de Paternité. The American adaptation will be made by Harry and Edward Paulton. The play may be seen in New York before the end of this season.

FRED. DEVOS is stage manager of the opera company at the Bijou Theatre, Philadelphia.

THE Boston Lodge of Elks' annual benefit, which occurs at the Boston Theatre on Thursday afternoon, Dec. 3, promises to be the biggest affair of the kind ever given. Besides the regular city attractions which constitute the strongest list of any week of the season, there will also appear many prominent professionals who will go on from New York to take part in the performance. The demand for seats far exceeds that of any previous year.

MARGUERITE FEALEY, of the Master and Man company, lost a chatelaine satchel last Thursday containing a large sum of money, a number of diamond rings and other valuable jewelry. Naturally she is much distressed by the loss.

LILLIAN BARR, of The Trip to Chinatown company, was married last Wednesday to William F. Doerr, of the firm of Fiss and Doerr, horse dealers.

MANAGER WEAVER, of the Coates Opera House, Kansas City, has accepted the management of the Baldwin House, in San Francisco. Mr. Weaver is well known in the West as an enterprising manager, and will doubtless be equally successful in his new enterprise.

SAM DESSAUER no longer manages the tour of Flora Moore in Zag-Zag. It is quite probable that W. W. Tillotson will be engaged to replace him.

A COMPANY of barn-stormers are pirating The Lights o' London in California. They are all are all unheard-ofs. They played last week in San José, Cal.

ROSINA VOKES and her company are playing a very successful engagement in San Francisco. They appeared to a $1,200 house on the opening night. Manager Fleming reports excellent business throughout the West.

LAST Monday, in the City Court, Annie Haines, the actress, obtained a verdict against Denman Thompson for $837.50. Miss Haines was engaged during the season of 1889 to play in The Two Sisters company, and, on the failure of the play, she was discharged. The suit was for balance of salary.

MALKOWSKY, the German actor, and Heinrich Gruenfeld, the German musician, are heavy losers by the failure of the Berlin banking firm, Friedlander and Sommerfeld.

EFFIE ELLSLER has played Hazel Kirke in New Orleans, and astonished the natives. Reports from the field say that crowded houses were the rule each evening.

THE Incog company were very late getting to Anaconda, owing to a delayed train. They got in, however, at 10:30, and at 11 o'clock the curtain rose to a crowded house. The auditors were delighted with the performance, and, notwithstanding the lateness of the hour when the curtain fell, they insisted on calling Mr. Dickson before the curtain.

ADELAIDE RANDALL, wife of the late Charles T. Atwood, has written to the secretary of the Actors' Fund in answer to divers statements in the papers to the effect that she had neglected her husband. She could not leave her company without disbanding, and thus throwing many out of employment, but she wishes to pay all the expenses of the funeral.

HENRY GREENWALL will, as usual, attend to his own booking for his Texan and New Orleans circuit during the coming season. He has secured offices at 1164 Broadway, where he will be found early in the Spring. Mr. Greenwall is authority for the statement that, in the interval, no one has authority to make any contracts in his name.

LYDIA THOMPSON is busy rehearsing for her tour in emulation of Rosina Vokes. The repertoire will include A Clerical Error, Written in Sand, Bed of Roses, and Hamlet Up to Date. Vincent Sternroyd is a member of the company.

OUT-OF-TOWN managers are evincing a great deal of confidence in the forthcoming starring tour of Flora Moore in Zig-Zag if we are to judge from the numerous offers of dates from the best houses which Miss Moore is receiving. Most of the theatres in which Miss Moore is to appear give guarantees. The organization will come to the Bijou Theatre, in this city, for five weeks after the holidays.

BERTHA WELBY, who has been traveling on the road for nearly two months coaching her pupil Irene Kent, returned to town last week.

JOHN E. KELLERD to a MIRROR reporter: "Kindly correct the statement that I received an offer to join the forces of the Boston Museum. I did receive a letter asking me whether I should be in a position to consider such an offer were it made, but it was not an official communication."

THE WITCH will play through the entire season within four hundred miles of New York city.

THE recent benefit of the Philadelphia Lodge of Elks netted $1,500.

HERBERT HALL WINSLOW has four successful plays on the road this season, viz., A Knotty Affair, Birds of a Feather, A Barrel of Money, and Count Casper. The last-named piece—a domestic comedy, written for Charles T. Ellis—will be seen at the New Park Theatre, in this city, early in April. The Idea, which he is writing in conjunction with Joseph Hart, for Hallen and Hart, will go on at the Bijou for a run early next Autumn.

EDWIN M. RYAN left E. J. Hassan's One of the Finest company, on Saturday. He had been the John Mishler of that company for four years.

THE HUSTLER, which is to appear at the Bijou Theatre for two weeks, beginning Monday, Nov. 23, has been in almost continuous representation since Aug. 18, 1890.

THE scenic models for The Ensign were completed last week. They were designed by John H. Young, the artist of the Broadway Theatre, and are said to be accurate representations of naval architecture.

ELABORATE preparations are being made for the presentation of Yon Yonson at the New Park Theatre on Monday, Dec. 28. The company is now filling a prosperous engagement in San Francisco.

THE Askin and Rorke Comic Opera company—what has become of the McCaull trade-mark?—will play an engagement at the Brooklyn Academy of Music next week, with a special Thanksgiving matinee. The Tar and the Tartar will be sung by the original New York cast.

MARIE GUIRAND, of Our Irish Visitors company, celebrated her nineteenth birthday last week and received some valuable gifts, among them a diamond locket, a diamond ring and a fifteen-stone horseshoe pin.

JOHN C. BRENNAN, a member of the Ulie Akerstrom company, is winning praise this season for his work in the performances.

GUS BOETHNER, manager of A Bunch of Keys, reports that the Fitzgerald and Lewis company are pirating the piece and that they produced it last week at Wonderland, Grand Rapids, Michigan.

E. E. MACFADDEN, who is playing the part of the conductor in The Limited Mail, is having a play written in which, next season, he will star jointly with Nellie Goodman, of Detroit.

THE time booked at the Grand Theatre, Philadelphia, by the ill-fated High Roller, has been filled by A Fair Rebel.

ANOTHER weekly Sunday paper which, for a quarter of a century has devoted much space to theatrical intelligence, has lately abandoned the dramatic field. So long as it had no newspaper of character to compete with it commanded profitable advertising patronage and an extensive professional constituency, but the establishment of THE MIRROR as a clean dramatic newspaper marked the beginning of the decadence of this so-called theatrical sheet, which, by reason of its reputation as a vehicle for unclean sensational stories had become a reproach to the stage guild. Experience teaches that when newspapers descend to what are termed "personal aggressive attacks" which may be spelled blackmail, their final dissolution is at hand. Meanwhile THE MIRROR will continue to reflect only all that is good and pure in the interests of the amusement profession.

THE Students' Club, of this city, will give two performances at the Berkeley Lyceum, a dress rehearsal on Wednesday night and a performance the following evening in aid of the Harlem Eye, Ear and Throat Infirmary. The one-act sketch, Ruth's Romance, is first on the programme. It will be followed by the three-act comedy, The Serious Family.

CHARLES T. VINCENT wears a perpetual smile on his honest face of late. His star is in the ascendant. He goes this week to Chicago to superintend the production of his new play A Gay Deceiver, written for Nat C. Goodwin. His Dolly Varden is rapidly making Patti Rosa's fortune.

LAST week E. S. Willard played seven performances at Chicago to the magnificent total of $10,134. Mr. Willard's average receipts since his tour began have been $8,750 a week. He is a big pecuniary success as well as an artistic actor, and Mr. Palmer's confidence in his merits in both directions is meeting with a rich reward. Score another point for real acting and genuine drama!

WILL S. RISING and Louis de Lange have formed a combination for the production of a comedy adapted by the former, and entitled Tangled Up. They will begin their Southern and Western tour next week. The repertoire will also include a new version of Prete-Moi ta Femme. The company will include Agnes Stone, A. H. Clarke, and others. William de Shetley will manage it.

A PLAY called The Stock Broker, was produced at Lynn, Mass., the other evening. It succeeded in half emptying the house before the second act. The remaining auditors hissed and hooted the performance until the close of the play.

THE directors of the Madison Square Garden company and Barnum and Bailey have signed for a five weeks' occupancy of the Madison Square Garden next March by Barnum's Circus. The interior of the building will be modified to some extent. The rent will be $1,200 a day.

CHARLES F. HERBERT, of the 8 Bells company, is ill at Rochester. His part is now played by John L. Saphore, who assumed it at short notice.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $8 for one year.
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Reading notices (marked "") 50 cents per line.*
Advertisements received until noon P.M. Monday.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera.
Advertisements and Subscriptions received at the Paris office of The Mirror, 44 Rue de Rennes.
The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - NOVEMBER 21, 1891

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—NIOBE, 8.15 P. M.
BROADWAY THEATRE—THE MERRY MONARCH, 8 P. M.
CASINO—CAVALLERIA RUSTICANA, 8.15 P. M.
FOURTEENTH ST. THEATRE—MAGDELEINES, 8 P. M.
GRAND OPERA HOUSE—SHENANDOAH, 8 P. M.
HERRMANN'S THEATRE—DIXEY, 8.30 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8 P. M.
JACOBS' THEATRE—MUGGS' LANDING, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—LADY BOUNTIFUL, 8.15 P. M.
PARK THEATRE—HOSS AND HOSS, 8.15 P. M.
PROCTOR'S—THE LOST PARADISE, 8 P. M.
PEOPLE'S—THE FLYNGERS, 8 P. M.
PALMER'S THEATRE—ADAMANA, 8.15 P. M.
STAR THEATRE—MISS HELYETT, 8 P. M.
STANDARD THEATRE—SARAH BERNHARDT, 8 P. M.
THALIA THEATRE—THE MEININGER, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE THEATRE—THE CADI, 8 P. M.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic N**** prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic N**** will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand." "*Dramatic N****, over five thousand."

TIME IS FLYING.

THE Actors' Fund Fair was decided on several weeks ago. It was necessary only to obtain formal pledges of coöperation from all the managers of New York and its suburbs before the practical work of organizing and arranging the preliminary details of the Fair should begin. That was the programme laid down at least one month ago. Meantime what progress has been made?

The energetic Mr. DE FREECE took charge of the work of securing the pledges in question, but we have not yet heard that Mr. DE FREECE has accomplished his task. Pending the completion of a work that at most ought to be finished in a fortnight, everything remains at a standstill, and valuable time is being lost.

The date fixed for the Fair is now little more than five months off, and it will require every day of that time to prepare for what must be a gigantic undertaking. Willing hands await only the signal to begin to busy themselves in behalf of the great bazar; hundreds of professionals are eager to be doing something in advance. All that is needed now to set the machinery in motion is the perfecting of a permanent organization, such as will ensure systematic and intelligent coöperation from all quarters.

It is a pity that there should be a needless delay at this time. Enthusiasm has been aroused and expressed over the project at its inception. That enthusiasm should not be allowed to cool.

Make haste, Mr. DE FREECE!

EXTREMES MEET.

NEW YORK always gets the choicest plums from the wide world's dramatic pie. At present she has the greatest actress in the universe at one theatre and the most famous company of European actors at another. Added to that, she has several of the best dramatic and artistic products of our land simultaneously visible at various playhouses.

This community—or a certain portion of it—is lenient to trash, and, therefore, our stage now, as hitherto, affords the singular spectacle of extremes. The best and the worst that the theatre has developed is dividing the public attention.

The reason for this catholicity—to use a mild term—of metropolitan taste is found in the fact that our population is decidedly mixed; that in a town where wealth and squalor, refinement and vulgarity, intelligence and ignorance jog elbows at every turn, there is a public for every description and degree of dramatic performance and theatrical show, from the finest to the cheapest.

It is because of these conditions that the taste and the temper of the great American public in matters dramatic must be gauged by wider indications than the metropolis affords, and it is because the feeling in the cities and the country is opposed to the worthless and the flippant that the friends of the drama and of the stage take heart, and cherish the belief that the day is near at hand when their hopes will be realized.

PERSONAL.

COLLINS.—J. J. Collins, of the Money Mad company, sprained his ankle joint and ligaments of the foot by a fall caused by the turning of the drawbridge, as he was about to leap from it in the fifth act, during the performance at Fremont, Ohio, a week ago. Mr. Collins was carried to the hotel. The Elks of Fremont rendered all assistance possible to make the injured actor comfortable. He was unable to proceed with the co., and left for Detroit.

IRVING.—Isabel Irving appeared every evening of the Daly engagement in London except one evening, which was devoted to a box party at the opera. While in Paris Miss Irving met Coquelin, Prince de Sagan, M. Berand, and other celebrities.

THOMAS.—Walter Thomas, a bright young man, who is a member of Julia Marlowe's company, was recently given the leading juvenile part in Rogues and Vagabonds, by Malcolm Bell, which Julia Marlowe is presenting. In this play, by the way, we believe that Miss Marlowe for the first time originates a part.

SULLIVAN.—T. Russell Sullivan, the author of Nero, is particularly busy just now in literary work at his home in Charles Street, Boston.

ZIMMER.—Will V. Zimmer, for five years THE MIRROR'S correspondent at Birmingham, Ala., has resigned the management of the Son of Monte Cristo company, and is now directing the tour of Josephine Reiley.

ORMONDE.—Eugene Ormonde, of the Lyceum stock company, has taken Nelson Wheatcroft's flat, on West Forty-ninth Street, for the Winter. Mr. Ormonde has not been in the best health all Summer—he had the grip and pneumonia last season, but he is rapidly regaining his old strength.

TWAIN.—Mark Twain says that he almost likes German when he hears Anna Haverland, the star of the Meininger company, speak it.

YARDLEY.—It was William Yardley who was injured by a piece of the champagne bottle that Ada Rehan broke on the corner-stone of the new theatre that George Edwardes is building for Dr. Daly's occupancy in London. Mr. Yardley's blood mingled with the Ruinart that splashed the memorable stone. His wound was dressed at a neighboring chemist-shop.

FITCH.—Clyde Fitch's Pamela's Prodigy is still "roasted" by the London papers. Its faults seem to have been peculiarly irritating.

MCKAY.—Frederic Edward McKay, of THE MIRROR staff, is happily convalescing from the illness that confined him to the house for a week. Mr. McKay will return to his duties next Monday.

GILBERT.—John D. Gilbert, of the Gilbert, Donnelly, and Girard company, has signed as leading comedian with Corinne. He will join the Kimball Opera company in Toronto this week, to play the part of Don Cairo, the smuggler, in Carmen Up to Date.

KENDAL.—Our Philadelphia correspondent says that Mrs. Kendal indignantly denies the truth of the statement made in a New York paper that she had behaved cruelly to a young English girl who was engaged to be married to the late actor, Dennison, of the Kendal company.

COLLETTE.—Mary Collette, daughter of the well-known English comedian, Charles Collette, has been chosen to originate an important ingénue part in Haddon Chambers' new comedy, which will be produced in December at the London Vaudeville. Miss Collette has already done good service with the Kendal and other leading companies.

LEWIS.—The starring tour of bright Annie Lewis will be inaugurated about the middle of next August. Litt and Davis are confident that their soubrette will be a "go."

JONES.—Mrs. W. G. Jones, of The Soudan company, is recovering from the accident that she met with recently. She will soon return to her duties. She was the recipient of many attentions from her friends in the profession during her illness.

BLACK.—E. A. Black will join Kate Claxton's company in Kansas City as advance representative. His wife is a member of the organization.

YOUNG.—Last Tuesday John Russell Young, late minister to China, dined Joseph Jefferson and W. J. Florence at the Union League Club, Philadelphia.

STUART.—Mary Stuart has resigned from the Two Old Cronies company.

SMALL.—Frank A. Small—one of the few genuine "hustlers"—has joined The Fat Men's Club company as press agent. He left Atlanta on Nov. 7. Mr. Small says that business in the South is fine everywhere.

JEFFRIES.—Maud Jeffries, who joined Wilson Barrett's company as leading lady several months ago, has been most successful in winning the hearts of English audiences and critics. She is an American girl, and very beautiful.

RUSSELL.—Lillian Russell once more arises to deny that she is to marry.

BRADLEY.—Leonora Bradley, leading lady of The Stowaway company, claims that she has never had any money or jewelry stolen from her hotel and never has been the heroine of a midnight fire. As Miss Bradley has been active in dramatic life for several years she is entitled to the thanks of a grateful public for thus keeping clear of these familiar accidents.

JONES.—Henry Arthur Jones has cabled Daniel Frohman that his new play, The Crusaders, is a great success.

SAMMIS.—Clark Sammis, late manager of the late Barrett and Eastlake company, has been ill for a few days, but is about again.

MAWSON.—Edward R. Mawson, of the Fair Rebel company, asks us to deny the report that he was married in Jersey City recently.

REHAN.—Ada Rehan made a farewell speech at the Lyceum Theatre on the closing night of the Daly engagement in London. She was almost overcome by her emotion, and was overwhelmed with flowers.

JOHNSON.—Charles Howard Johnson is drawing a series of clever "thumb-nail" sketches of characters in current production for *Life*.

BATEMAN.—Victory Bateman writes to us denying the report that she left Frederick Warde's company on account of illness. Miss Bateman says: "The cause of my withdrawal was a misunderstanding with Mr. Warde in regard to business matters. I have received so many letters from friends who regret to hear I am ill that I feel I must deny it." Miss Bateman is enjoying a rest at Fayetteville, N. C.

MR. FRENCH GIVES FIGURES.

Several papers stated authoritatively last week that the number of people claimed to be employed by T. H. French in his production of La Cigale at the Garden Theatre was wilfully exaggerated by the management. A MIRROR reporter saw Mr. French yesterday.

"There has been no exaggeration," said Mr. French. "In fact, we have underestimated the number."

Going to one of his ponderous ledgers, he continued: "Here is the La Cigale pay-roll." Then he read as follows:

"Fourteen principals, twenty-six chorus women, sixteen chorus men, six extras, six ballet, one understudy, one premiere, twenty children, seventeen carpenters, three gasmen, three stage managers—prop., stage, and assistant; eleven ladies' orchestra, four understudies, two costume women, twenty-four orchestra, seven props, three dressers, one in charge of horse and donkey. One hundred and sixty-five people in all.

"That's my answer to what the papers say," concluded Mr. French.

THEY WILL SUE GILES.

The suit brought by the members of The Black Masque company against Colonel Morris, proprietor of the Grand Opera House in Brooklyn, to recover three weeks' salary due, came up for trial on Thursday last in Judge New's Court in Brooklyn. Edwin A. Pratt represented the members of the company.

Edward J. Henley and others testified that Colonel Morris had guaranteed the salaries, but the manager denied any such promises, and showed a contract between himself and Frederick Giles, who originally managed the combination at the Union Square Theatre in this city. This contract provided for the appearance of The Black Masque company at the Grand Opera House during Labor week.

The case against Colonel Morris was dismissed.

The company will now institute suit against Manager Giles.

ON ACCOUNT OF A TRUNK.

Manager S. H. Speck, of the Standard Theatre, Philadelphia, who was assaulted on his stage by Myron Leffingwell, gives the following explanation of the affair:

Mr. Leffingwell was one of the stranded members of the Abraham Lincoln company, and Speck, out of sympathy, says that he gave him and his wife a week's engagement. On the Saturday night during the performance a constable attempted to seize Leffingwell's trunk for his board bill, but Speck persuaded him to desist until the close of the performance.

After the last act, Mr. Speck continues, Mrs. Leffingwell requested a stage hand to carry the trunk out, but as Speck had given his word that it should be surrendered to the constable, the manager interfered. That was why he was assaulted by Mr. Leffingwell.

Mr. Leffingwell has stated that Manager Speck struck his wife, but the manager emphatically denies this.

DILIGENTI WANTS A MANAGER.

Madame Marazzi-Diligenti made her appearance at the Walnut Street Theatre, Philadelphia on Oct. 19, in Camoletti's drama, Elizabeth Suarez. Her début was a success, and Madame Diligenti was admitted by the entire Philadelphia press to be an actress of unusual force and culture.

Owing to the inadequate capital at the disposal of Mr. de Vivo, Madame Diligenti was forced to close her season prematurely. The company was disbanded, and Madame Diligenti came to this city, where she will, if possible, reorganize.

In her repertoire are the following plays: Cavalleria Rusticana—the acting version, Goldoni's old comedy, Living Statue; and plays of Paul Ferrara, and others.

Madame Diligenti is staying at the Hotel Viano, on Eighteenth Street. She tells THE MIRROR that she hopes to come in contact with a solid manager who will back a tour.

BARRETT'S FIASCO AGAIN.

The members of George Barrett's late unhappy organization are talking bitterly against the English actor. One of them said yesterday:

"Mr. Barrett was so utterly unnerved by his failure that he could neither study nor stage-manage. He kept under the influence of deep potations constantly.

"Clarke Sammis was partly responsible for the fiasco. Our salaries were paid in driblets. When we closed at Syracuse the local manager eyed us all with resentment, as if it were our fault. In Montreal we played literally to empty benches. They could not even induce people to come in by giving them free passes.

"Barrett said when he left New York that he hoped he would never see America again. Many people hope that, too."

STRAWS.

A HEALTHY SIGN.

Salt Lake Herald.

In New York the *Herald* and THE MIRROR join in proclaiming that the end of farce-comedy is near at hand. After seeing The Dazzler and The Hustler, we feel inclined to join in the prophecy. The public taste is just about satiated, we believe, with things of this inane sort. We take it is the healthy sign of an awakening better taste when shows like these have to "walk home," and we are not sorry to say that the railroad ties in the East are fairly teeming with them at this season of the year.

A YEAR BEHIND THE TIMES.

Pittsburg Dispatch.

Abuse and condemn it as you will there is no denying that farce-comedy has still a hold upon the public. I do not think the hold is anything like as strong as it was a year or two ago, but farce-comedy is not dead yet. . . . . I believe that as much brains and money put into a real play would be supported by the public. Before a year is out, anyhow, the decay of the farce-comedy's popularity will have set in.

HAVE HAD ENOUGH OF IT.

Los Angeles Times.

Our theatregoers have had enough of alleged "farce-comedies" for the present, and a change to a first-class spectacular piece or a sample of legitimate comedy or romantic drama would, no doubt, be much appreciated. The inanities of "farce-comedy" become emphasized by iteration. Intelligent people leave the theatre vowing that they will not again patronize any show of the kind, but, somehow or other, the next thing advertised in flaring colors, and mendacious headlines, draws them out once more, "just to see what it's like, you know," and they find, of course, that it's the same thing over again. The mere fact that these concoctions are advertised as constructed for laughing purposes only is no palliation for inflicting upon the public so much wearisome folly, so many repetitions of ancient jokes, that really, after all, only evoke laughter from the youngest of the gallery gods. Genuine humor, clever fun, are things to be most highly appreciated, but they can only be produced by people who have brains. The average farce-comedian is mostly a good mimic, he can reproduce the accent, the dress, the gait of his model, but he has no brains to invent the speeches or the situations that shall keep his audience amused; consequently, he begins by descending to burlesque in his methods, extravagance in his costumes, and impossibilities in his situations. The result is a minstrel show in white face, and a dreary, flat failure.

FRISCO, TOO.

San Francisco Examiner.

San Francisco is not the only city in America that is demanding something better in the theatrical line than it has been getting. New York has been saying a great deal on the same subject, and apparently good has come from the agitation.

THE NATIVE PRODUCT IS IN FASHION.

Brooklyn Times.

A commendable enthusiasm in the direction of American plays has recently been developed in the theatregoers of the country, and where, a few seasons ago, managers depended upon England and France for material, they are now clamoring for the product of native dramatists. As a result, a "national drama" is rapidly becoming not only a probability, but a tangible fact, and encouragement of American talent is meeting with its inevitable result—the quick response of that talent. Of course a bad American play will not succeed merely because it is American, but the success of a good piece is to an extent enhanced by its nationality. American audiences have become interested in American characters and ideas, and when a native play is produced nowadays, its Americanism is duly emphasized on the billboards.

BENEFICIAL TO THE ARTS.

London Stage.

Elsewhere in our columns will be found some hitherto unpublished particulars of the Vienna International Musical and Dramatic Exhibition, and also some details derived from our esteemed contemporary, THE NEW YORK DRAMATIC MIRROR, concerning a gigantic fair which the trustees of the Actors' Fund have decided to promote. . . . Generally speaking, there can be no doubt that great enterprises of the kind, conducted on popular lines, benefit the arts or the industries they are designated to illustrate; and it seems to us that before long right efforts in the direction in London would serve the interests of our own theatrical profession.

THE USHER.

The two strong points of the forthcoming CHRISTMAS MIRROR will be the literary features and the pictures.

The list of famous and gifted contributors to the number was announced last week. I am happy to say that the standard of their productions is of a high order.

The illustrations have been drawn by leading artists. They are superior in quality to any THE MIRROR has yet had the privilege to present to its readers. They are so numerous, moreover, that the number will be a veritable "picture paper."

The work of getting this great number ready is being done as quickly as possible, but THE MIRROR does not wish to disappoint the public and, therefore, the day of issue will not be announced until it is possible to announce it positively.

I may say, however, that the date will be as early in December as the elaborate nature of the publication will permit.

Jennie O'Neill Potter, the reciter, has been widely paragraphed both in America and England as the niece of James O'Neill.

I have Mr. O'Neill's assurance that there is a big mistake somewhere. If Miss Potter is his niece he does not know it, and the statement that they are related has caused him considerable astonishment.

It may be that Miss Potter's press agent was responsible for this fiction. Mr. O'Neill does not take it much to heart, however, for Miss Potter is pretty, talented and successful, and he wouldn't have the slightest objection if she were, indeed, his niece.

Among the crowd of patients taking the Keeley treatment at Dwight, Ill., is Richard Golden, who took advantage of his company being at Chicago for three weeks to try the virtues of bi-chloride of gold.

Mr Golden has been his own worst enemy, and it is to be hoped that his visit to the much discussed institute will accomplish its purpose.

There is no cause for shame in communicating this news to the profession, as Mr. Golden has done. On the contrary, it indicates a commendable spirit of resolution.

Let us hope that the Keeley cure is not a delusion, and that Mr. Golden and the other actors that are submitting to the treatment will emerge new men.

The case won by Judge Dittenhoefer, acting for Messrs. Miner and Brady, against Dr. Augustin Daly, was important, as a legal precedent.

Judge Dittenhoefer completely upset Dr. Daly's copyright on Under the Gaslight, although during twenty years the defendant had sustained the copyright in several litigations.

The point on which the copyright was invalidated was raised for the first time by the learned ex-Judge, and, therefore, it was an important victory.

Colonel Ingersoll is a constant sufferer from the frauds of piratical publishers. Garbled and incomplete newspaper reports of the great orator's lectures have flooded the market for years past, and Colonel Ingersoll has not only been robbed thereby of profits on the sales of his works, but he has had to father inaccurate and misleading reproductions of his most famous discourses.

Mr. Clinton Farrell, who is Colonel Ingersoll's brother in-law and publisher, tells me that efforts to restrain these rascally publishers are practically useless.

Like the play-pirates they are irresponsible, pecuniarily, while they are too numerous to follow up with prosecution in every case.

A few years ago Mr. Farrell sued one of the thieves in Chicago. He got a judgment, it is true, but that was all he did get. The litigation cost thousands of dollars, and while it was progressing a dozen fresh offenders came to the fore.

Mr. Farrell agrees with me that the only way to scotch literary and dramatic piracy is to make it a misdemeanor by legislative enactment, with a penalty of fine and imprisonment for infraction of the law.

In this connection I wish to say to MIRROR readers that the only complete editions of Colonel Ingersoll's works are published by Mr. Farrell; that they have been revised and extended by the author himself, and that they are almost entirely dissimilar to the cheap and fraudulent editions gotten out by the pirates.

The daily papers have just discovered that Francis Wilson's new opera is entitled The Lion Tamer, and that it will be produced about mid-Winter. That news was published by THE MIRROR last Summer.

In connection with this an esteemed journalistic *confrère* writes to me as follows:

"Have you noticed that all the keen (?) and alert (?) gentlemen who write dramatic news for the New York dailies have just found out that Wilson has a new opera called The Lion Tamer, which was read to his company last week. I remember writing about that opera last Summer in my out-of-town letters, about the same time that you mentioned it in THE MIRROR. It is evident that the gentlemen in question do not consult their file of THE MIRROR."

In The Lion Tamer—which Richard Stahl completed and Mr. Wilson accepted several months ago—the successful comedian will play a circus performer. Marie Jansen will be a sawdust queen. Charles Plunkett will be her father—during the run of the piece, of course.

I believe that the scene of the opera is laid in Corsica, and that the vendetta which figures in nearly every Corsican play, will furnish both serious and comic interest in this production.

ABOUT BERNHARDT'S NEW PLAY.

When Sarah Bernhardt was in Italy about two years ago Signor Giuseppe Giacosa read to her an old story written in the sixteenth century by the Benedictine monk, Matteo Bandello. This story told of the crimes and love intrigues of the lady Bianca Maria of Challant.

Sarah Bernhardt was struck with the dramatic value of the story and she told Signor Giacosa to dramatize it. Maurice Grau immediately secured the rights for America and the whole of Europe with the exception of Italy. Giacosa wrote the play in French and read an Italian translation of it at the Carignan Theatre, Turin. The reading was a success.

At the same time that Bernhardt received the MSS. the play was put in rehearsal by Elinore Duse, the most celebrated tragedienne of Italy. It was produced at the Carignan Theatre, Turin, on Oct. 14. The first production outside of Italy will occur at the Standard Theatre, in this city, next Monday night.

The story of the play runs thus: Bianca de Challant, who has been married several months to the Conte de Challante, a powerful seigneur in the valley of Aoste in 1527, abandons her husband, comes to Paris and Milan, the two centres of Lombard gaiety, and gives herself up to all sorts of orgies. After becoming the mistress of Ardizzino, she grows to hate him, and gives herself to Count Caiazzo on the condition that Caiazzo will assassinate Ardizzino.

At the last moment Caiazzo shrinks from the crime. The savage woman then takes Ardizzino back into favor and makes him promise to kill Caiazzo. But the next day the two friends, when just about to kill each other, exchange confidences, and seeing they are both dupes, insult their common mistress in public.

A Spanish count, Don Pedro de Cordova, swears to avenge her, and assassinates Ardizzino beneath the windows of the countess. The murderer is captured in the Countess's house and is arrested with her. Both are condemned to death. The countess refuses to escape alone, and mounts the scaffold at the moment when she learns that her accomplice, Don Pedro, has been saved by his brother.

The piece is in five acts. It is said to have one very dramatic situation. The second, fourth and fifth acts have each but two scenes between two persons. Signor Giacosa has rewritten the second act of the play since he came to America.

A REMARKABLE SHOWING.

Business is literally booming with Sosman and Landis, the Chicago scenic artists. Their large force of artists and stage carpenters are all working overtime, and orders keep pouring in from different quarters.

The firm is under contract to provide scenery for the Alvin Theatre, Pittsburg, Pa.; New Grand Opera House, Corning, N. Y.; New Opera House, Aurora, Ill.; Joliet Theatre, Joliet, Ill., and they are now completing scenery, etc., for Gilmore's New Opera House, Springfield, Mass.; New Opera House, Corry, Pa.; New Opera House, Middletown, N. Y.; New Opera House, Springfield, Mo.; New Opera House, Marquette, Mich.; New Masonic Temple Opera House, Natchez, Miss.; New Armory Opera House, Butler, Pa.; Government Theatre, Zacatecas, Mexico, and New Fisher Opera House, San Diego, Cal.

In addition to this Messrs. Sosman and Landis have orders for complete outfits of scenery, etc., for opera houses and halls in the following places: Red Jacket, Mich.; Renova, Pa.; Cuero, Texas; Stanton, Neb.; Alfred Centre, N. Y.; Jordan, N. Y.; Hubbard, Iowa; Wauken, Iowa; Sand Beach, Mich.; Woodsville, N. H.; Ames, Iowa; Leroy, Mich.; Backhannon, W. Va.; Abilene, Texas; Uvalde, Texas; Plymouth, Pa.; Salina, Kan.; Lethbridge, Alberta, Canada; Harrisburg, Ill.; Oxford, Mich.; Oconto, Wis.; Genoa Junction, Wis.; Alameda, Cal.; Colfax, Wash.; Cheyenne, Wyo.; McKeesport, Pa.; Dumont, Iowa; Rochester, Ill.; Antioch, Ill.; West End, N. J.; Lena, Ill.; Meredosia, Ill.; Fowlerville Mich.; Prescott, Ariz.; Gensington, Ill.; Hillsboro, Iowa; Laurel, Del.; Warren, Ill.; Pratt, Kan.; Woodward, Iowa; Collingwood, Ont.; Marseilles, Ill.; Rochester, Pa.; Eldon, Iowa; West Middlesex, Pa.; Ocala, Fla.; Brigham City, Utah; Auburn, Cal.; Cynthiana, Ky.; Canal Dover, Ohio; Delphos, Ohio; G. A. R. Hall, Pittsburg, Pa.; Neenah, Wis.; Ambia, Ind., and Traverse City, Mich.

We believe that this great showing is unprecedented.

Marie Hubert Frohman as Marguerite, the Witch, is certainly superb. She is possessed of a strong personality, and an intelligence which comprehends every phase of the difficult character which she portrays. Her delivery of the lines is simply perfect, and her voice is not only soft and gentle but clear and distinct as it possibly can be. Her acting of the character is nature itself, and the impression she made on her audience last evening was pleasing to the highest degree.—*Morning Telegram, Oct. 10, Troy, N. Y.*

GOSSIP OF THE TOWN.

FRANK CAMPEAU joined the Money Mail company in Cleveland to play the part of Hugh Wallace.

NETTIE GORDON has been engaged for Anson Pond's production of A Desperate Man.

FREDERICK ORMONDE, of the late Lights and Shadows company, is in town.

MAX LOEWENTHAL has resigned from C. R. Gardner's company.

CLARENCE HARVEY, of The Latest Fad company, was injured while diving through a trap at Hudson recently.

GEORGE C. STALEY is having a successful tour through the West, his singing meeting with great favor from large audiences.

DITTMAR BROTHERS, proprietors of The Pay Train, will open at the Queen's Theatre, Manchester, England, July 4 next. They will play a four weeks' engagement and return to the United States in time for the season of 1892.

GEORGE N. GRAY has leased the play, Muggs' Landing, of Manager C. A. Shaw, and will take possession at the close of the Brooklyn engagement, on Nov. 28. The exclusive ownership of the play is still retained by Mr. Shaw, who stipulates that none but first-class people shall produce it.

HARRY PEPPER, the American Sims Reeves, will give the eighth ballad concert of his second year at Hardman Hall, Wednesday evening. Mr. Pepper will sing the following ballads: "Light of My Life," "Killarney," "Village Blacksmith," "The Banks of Allen Water," "Death of Nelson," and "Little Doris." He will be assisted by Addie Cora Reed, soprano; Isabelle Stone, mezzo-soprano; Mrs. S. Baron Anderson, J. K. Murray, Leopold Godowsky, and William E. Mulligan.

JOSEPHINE CROWELL and Ollie Redpath displayed admirable presence of mind during the performance of The County Fair at the Opera House, Chattanooga, on the evening of Nov. 7. The old Kaylor Hall, near by, was on fire and the alarm spread to the Opera House. Miss Crowell as Abigail Prue and Miss Redpath as Taggs were on the stage at the time, and went on with the scene without any interruption. Their coolness, reinforced by the presence of Manager Albert on the stage, restored the audience and a panic was averted.

COLONEL INGERSOLL delivered his lecture on "Liberty," before a large audience at the Chicago Auditorium, a week ago last Saturday night. The rain poured down outside, but the great edifice was packed to the doors. The lecture was given under the auspices of the Chicago Press Club.

ACCORDING to press and correspondents' reports, The Old Old Story is making a good impression wherever it is played. The play is pronounced clean and bright, and is presented by a well-selected company. The advent of this attraction in towns where untamed variety farce has been rampant, is a veritable oasis to playgoers.

GRACE HAWTHORNE has obtained an extension of her lease of the London Olympic, and has canceled her English provincial dates.

AGNES HUNTINGTON is said to be doing a bad business with Captain Therese. Marcus Mayer, apparently, had little confidence in the Huntington tour beforehand. He hunted around for a financial partner to go into the speculation, and it was stated that he offered to sell out his entire interest in the concern for $3,000 cash.

EMILE LA CROIX, the leading heavy man of Edwin Arden's Night and Morning company, has returned to town looking none the worse for his recent accident during a performance of that piece in Sherman, Texas, when he had three ribs broken. Mr. Arden accidentally fell on him in one of the scenes with the above result. Mr. La Croix, for a heavily built man, is very wiry, as he played every night while his fractured ribs were in compresses. He says that Mr. Arden is a very intense actor, and as Mr. La Croix's part called for some knocking about, his head received several bumps not in the phrenological charts.

CARROLL JOHNSON and the manager of The Gossoon company ran a one-hundred yards' foot race for $100 a side, at West Side Park, Wilkesbarre, Pa., on the 9th inst. Mr. Johnson was an easy winner.

THE new Burlew Opera House at Charleston, West Virginia, was successfully opened a week ago. The entire house is seated with plush-covered folding opera chairs. Manager N. S. Burlew has looked after the comfort of the player. There are fifteen large dressing-rooms, heated by steam, lighted by electricity, and hot and cold water. R. L. Frasier is stage manager of the new house.

E. S. WILLARD, while playing at a matinee in Washington not long ago, was interrupted by a fractious infant that lifted up its voice and yelled in its might. The baby asserted itself at trying parts of the performance, and during the final act Mr. Willard told the audience that they must choose between the baby and himself, as one or the other must leave off. As the baby showed no sign of desisting, the curtain was rung down, and then it was taken out amid vociferous applause.

ADELE DE VAR, a wealthy Albanian, is the latest dramatic recruit. She is a young woman of refined manners, pleasing address, and her stage venture is said to be the result of what her friends call marked talent. Miss De Var will travel under the business managership of Edward A. Callahan. Her play is called The Queen of the Mines.

WE have received an animated and speaking portrait of Royal Parker, an actor of considerable note. He appears in A Royal Pass, and wins great applause and much admiration. Royal is a quadruped—a fine St. Bernard—but, relatively considered, he exhibits more intelligence on the stage than several actors we might name that are blessed with two legs.

HELENE BROOKS MESTAYER has been engaged for a comedy part in The Banshee.

MANAGER W. O. WHEELER, of the Patti Rosa company, is accompanied by his wife and daughter Fay, on his Southern trip.

JEAN VOORHEES has made a hit as the adventuress in Only a Farmer's Daughter, according to reports we have received. She is connected with the family whose brilliant ornament is Senator Voorhees, of Indiana. Considering that she has not been many years on the stage she has developed ability that has been quickly recognized by the press and the public.

HELENE BROOKS MESTAYER has not yet recovered her dog "Gypsy." She has engaged a lawyer and will bring suit for its value against H. Clay Glover, the fancier, in whose care it had been placed.

T. H. WINNETT will book the tour of Wife for Wife, which will play in high-priced houses only during the coming season. Negotiations are pending with Emily Rigl and Selena Fetter for the leading part.

THE roster of the Milton Aborn Comic Opera company includes Mamie Taylor, Sadie Cushman, Grace Vaughn, May Greville, Eda Depew, Minnie Hilton, Sadie Hilton, Annie Jeffrey, Blanche Von Ohlen, Kitty Von Ohlen, Nannie Von Ohlen, Ida Witherei, Emma Heidke, Edith Burbank, Blanche Sherwood, J. P. MacSweeny, Robert S. Nodine, Frank Wooley, Harry W. Leonard, Charles Wallace, Charles Carver, George Ireland, P. Depew, Fred. Lewis, J. Morse, Joseph Redgate, Mark Aborn, and Milton Aborn, Sargent Aborn, manager; T. H. Pratt, business manager; R. S. Nodine, stage manager; Clarence Rogerson, musical director, and Mrs. E. S. Newhall, mistress of wardrobe.

THE MIRROR has just issued a new edition of "The Giddy Gusher Papers" by the late Mary H. Fiske. The volume is handsomely bound in red cloth, gilt lettered. It contains copious selections of permanent interest from the voluminous writings of the gifted author. The price is 75 cents; by mail, 85 cents.

OUR correspondent at Waxahachie, Texas, writes that Newton Beers refused to honor the credentials of THE MIRROR. Mr. Beers' antipathy to this paper is probably due to our reports of the poor performances of Lost in London he is giving on the road. This star got into an embroglio with a MIRROR correspondent at Tyler, Texas, two years ago, and the actor made a host of enemies in that town. When the truth is told about Mr. Beers' performances he should profit by it instead of displaying bad temper.

HENRY ARTHUR JONES' new play, The Crusaders, does not appear to have met with a good reception at its premiere in London. Late advices, however, indicate that the play may please. "The hostility against Mr. Jones, who has assumed a very aggressive posture in London," said Daniel Frohman yesterday, "is very strong in certain quarters; and first nights in the English metropolis are seldom of an amiable character to asserted authors." Mr. Jones has thus far seldom failed to tell an interesting story in all his plays and The Crusaders may not be an exception.

CHARLES E. MATHEWS and William S. Smythe, the managers, have got out an injunction against John H. Havlin and O. L. Hagan, of Pope's Theatre, St. Louis, for alleged violation of contract. The Burglar company is booked at Pope's Theatre for a week, beginning Dec. 1, and it is alleged that Messrs. Havlin and Hagan have expressed an intention to cancel the contract and date. Perhaps they have a very good reason.

Munsey's Weekly has been changed into a magazine. It is handsomely gotten up, and the contents are interesting. The editor has decided to publish in each number an article on the stage. The first was written by Morris Bacnelor, and the article in the current issue, which pertains to Ada Rehan, Georgia Cayvan, Isabelle Irving, Lillian Russell, Marion Manola, Maurice Barrymore, Robert Mantell, and Herbert Kelcey, is by Frederic Edward McKay, of THE MIRROR staff.

JOHN A. LOWELL and company, the Boston engravers and printers, have sent to THE MIRROR the first two designs of the steel plate programme with which they have undertaken to furnish the New Columbia Theatre in their city. They are handsome programmes, replete with reading matter and official information concerning the attractions booked, and effective engravings are on the first page. In all there will be nine engraved steel plates, each one, it is announced, a gem in its way. Such an improvement in programme printing has THE MIRROR's cordial approval.

WILSON BARRETT recently appeared as Othello in Liverpool, for the first time. Edward Russell, of the Liverpool *Post*, who is accounted one of the best Shakespearean authorities outside of London, devoted a column of thoughtful criticism to the performance, in the course of which he said: "Wilson Barrett is thoroughly possessed with the sentiment of the part. His love shines through him. His military zeal and discipline are equally apparent. His impulsiveness appears also, and perhaps, after the perfectly even flow of his good assurance up to the point of Iago's mischief, he catches the idea of his wife's frailty sooner and more readily than some actors of the part. But this is only the introduction to splendid displays of rising passion, culminating in several outbursts of frenzy, in which the wild nature of the Moor is very grandly shown. In one of these he throws Iago to the ground with startling effect. In all he is most convincing and powerful, carrying the audience thoroughly, rapidly, and excitedly with him."

THE CHRISTMAS MIRROR will be sold by every newsdealer in the United States. For three years past the entire edition has been exhausted in a few days. To avoid possible disappointment, order direct from this office. Price 25 cents, postage prepaid by us. Orders must be accompanied with cash.

THE DARK SIDE.

John Fay Palmer's Last Days of Pompeii company is reported to be in a tottering condition. Ada Sterling, the leading lady, left the company because her salary was in arrears, and has returned to New York. There are said to have been several other secessions from Mr. Palmer's company.

Dora Wiley's Vera company stranded at Rutland, Vermont. Miss Wiley has secured an engagement at the Palace, in Boston, where it is expected she will appear in light opera. Alonzo Hatch and other members of Miss Wiley's company have got back to town.

Our correspondent at Toledo states that the Emerson Minstrels collapsed at that place on Nov. 13. Salaries had been in arrears for some time, but J. H. Haverly promised that everything would be right at Toledo, where he would draw a big house. No notice of the next stand was posted, and the stage manager informed inquiring members of the company that they would close. Mr. Haverly left during the performance with the receipts in his possession. The company are without funds, and the transfer company has possession of all their baggage.

B. W. Kleibacker, manager of the Edgewood Avenue Theatre, reports that the Kate Purssell company have fallen by the wayside. They failed to fill their date at his house on Nov. 13 and 14.

The Kindergarten Comedy company disbanded at Danbury, Conn., on the afternoon of the 10th before the performance, the actors refusing to appear unless salaries were paid in full. They were not paid.

We have received a letter from Melville B. Raymond, manager of the Rose Osborne Corsican company, which denies the statement in last week's MIRROR that the company were stranded. We received the information from our correspondent at Raleigh, N. C.

We are notified by telegram that the High Roller company closed season at London, Ont. Alexander Comstock, although not responsible for the debts, paid the fares to New York, forwarding the money through James Buckley, of the Erie Railroad. Mr. Comstock is of the opinion that had the piece been in shape when it was given at the Bijou, in this city, the results would not have been so unfortunate.

AMBITIOUS STAGE HANDS.

The recent demand made by the Stage Hands' Union for higher pay than $1 per night and $1.50 for matinee performances has met with a decided negative from most of the leading managers of the city.

The managers aver that the price paid is sufficient for unskilled labor, and that the men are free to follow their other avocations during the day, and thus add to the $7 50 a week which they declare inadequate for support.

It stands to reason that men who earn a dollar for their evening's work at the theatre are much better paid in proportion than unskilled workmen who give eight or ten hours of the day to labor. A man who earns $7 50 a week by a few hours' work each night and is content to live on it, leaving the rest of the day idle, is not worth even that $7 50. These men are permitted to follow any trade or calling during the other twenty hours of the day, which leaves a wide margin for money-making in other directions.

A BURORED ACCIDENT.

Before going to press last night a rumor reached THE MIRROR to the effect that Manager Frank G. Cotter, of the Modjeska company, had met with a serious accident on Sunday while journeying from Bridgeport to this city, *en route* to Washington, where the company was to open on Monday night.

A MIRROR reporter met Manager George B. Bunnell at whose theatre the Modjeska company played last Saturday night. Mr. Bunnell showed our representative a letter from one of the attachés of his theatre in New Haven, which said that Mr. Cotter, in passing from one car to another, on his way to this city Sunday night, fell between the cars and had one leg cut off by the wheels. Further than to say that Mr. Middlebrook, a friend of his was on the same train, Mr. Bunnell could furnish no other information.

The report reached THE MIRROR too late to take further steps to verify it before sending these pages to press. A letter was received by us from Mr. Cotter yesterday morning, dated "New York, Nov. 15," which would seem to cast doubts upon the story of the accident.

ROBSON'S MARRIAGE.

The marriage of Stuart Robson to his leading lady, May Waldron, has been a topic of interest lately in theatrical circles.

The couple were married last Tuesday afternoon at the City Hall by Judge Ehrlich, of the City Court. The match had been pending for some time.

In answer to the questions put to him, Mr. Robson said that his name was Henry Stuart; that he was fifty-five years old, and that Cohasset, Mass., was his home. The bride gave her name as Mary Waldron Dougherty, and her age as twenty-seven. William R. Hayden, the comedian's business manager, was best man.

LEGAL PROCEEDINGS.

In the supplementary proceedings obtained by Arthur L. Briggs against Henry E. Dixey to obtain judgment of $220 50 Wednesday last, the comedian testified that he had no property and that E. E. Rice owed him $50 000. Thomas F. Coles was appointed receiver for Dixey.

Kate Russell obtained an absolute divorce from John Russell in the Court of Common Pleas, at Philadelphia, on Saturday last. Mr. Russell did not defend the suit. Mrs. Russell charged abandonment, failure to support herself and child and other wrongs.

J. K. Emmet, E. D. Wilt, of the Pittsburg Opera House, and nineteen cabmen were arrested at Pittsburg last Sunday for violating the Sunday law by giving a parade through the principal streets. They pleaded ignorance of the law. Mr. Emmet paid the fines for the party.

B. J. FALK.

B. J. Falk, the actors' photographer, whose portrait adorns our front page this week, is deservedly popular with every professional. His pleasant, honest smile is familiar to all, and his artistic work is world-famed. There are two men who have made American photography the best in the world. Mr. Falk is one of them.

The convenient studio—situated on Broadway and Twenty-third Street—has received the visit of every important thespian that of late years has trod the boards of the American stage.

Mr. Falk takes a great interest in the stage, and is a regular theatregoer. He was the first to discover talent in Julia Marlowe, and it was due to his encouragement that Miss Marlowe owes her present success.

SIDNEY DREW TO STAR.

Sidney Drew, the brother of John Drew, and a clever young actor who for the past six years has appeared successfully in a number of parts, will star early in December jointly with his wife.

The organization will be known as the Mr. and Mrs. Sidney Drew company and will play high-class farce-comedy. The stars will be supported by excellent people and with what we know of Mr. Drew's talent there is every reason to prophesy that this new organization will be welcomed by the theatre-going public. Mr. and Mrs. Drew are at present playing with H. E. Dixey at Herrmann's Theatre.

The company will be conducted by Alexander Comstock and managed by Clarence H. Taylor, the son of Dr. Robert Taylor. The repertoire will consist of several good comedies, the titles of which will be announced shortly.

MATTERS OF FACT.

B. W. Kleibacker, manager of the Edgewood Avenue Theatre, at Atlanta, Ga., desires first-class people for a stock company.

The Albany Lodge of Elks wish to hear from a first-class comedy or opera company, to play at their benefit in January or February.

The Milton Aborn Comic Opera company is meeting with great success in the New England States, playing return dates in many theatres.

The Edgewood Avenue Theatre at Atlanta, Ga., is the only theatre in the city on the ground floor. There are open dates in December and early in 1892.

Weaver's new hotel on Pine Street, St. Louis, Mo., is within one block of Pope's Theatre, and adjoins the New Hagan Opera House. Special rates are given to professionals.

Edward Fuller, late dramatic critic of the Boston *Post*, is prepared to write, to revise, or to criticise plays.

Addie Boos, as Fantasma in Hanlon's play of that name, is receiving flattering notices from the press of the different cities in which they play.

Guido Marburg closed with Frederick Warde, with whose company he played old men and understudied the leads, on Nov. 7, at Lancaster, Pa. He would like to negotiate with a good legitimate or modern attraction.

Flora Moore has the sole right to produce Frank Tannehill's play, Zig-Zag, and will prosecute any person infringing on her rights in this play.

Miss Avery Strakosch, the gifted comic opera prima donna and soubrette, can be addressed at 164 West Twenty-second Street, this city.

Mrs. Mollie Bernard may be engaged for eccentric and comedy old women.

Bert Andruss has been engaged by Helen Barry for the present season.

The Weiser Opera House at Pender, Neb., has just been completed, and has open time for the holidays. Weiser Brothers are the managers.

The Howard Auditorium at Baltimore, Md., has open time after Dec. 21, and would like to hear from first-class attractions.

Sam Ryan, who has been playing the part of John Mishler, in One of the Finest, for several seasons, closed his engagement on Nov. 14, together with five other members of the company.

May Jordan will close with the Jarbeau company on the 27th inst.

Agnes Herndon received a strong commendatory letter from Manager Holmes, of the Brooklyn Star Theatre, and has booked with him for next season on better terms than the present one.

Milton Aborn is negotiating with Frank Dupree and Fred. Solomon for the production of King Kalikó. Mr. Aborn will put the opera on for a trial on the road, and if it proves a success it will be staged at a New York theatre for a Summer run, with a strong cast.

Col. J. F. Milliken, the theatrical agent, has found a plan for registering amateur actors, and keeping managers informed of the disengaged people. A fee of $5 per year, in advance, is required to keep your name on his books.

Thanksgiving Day is open at Opera House, Newport, R. I. Address, H. Bail, Mgr.

LETTERS TO THE EDITOR.

THE DUNCAN CLARK COMPANY.

NORFOLK, VA., Nov. 12, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Replying to Mr. Duncan Clark's letter in your last issue, or so much thereof as applies to my city, I beg to say that I very seldom attend the Opera House, and did not see Mr. Clark's company. My information was obtained from outside sources, and, as far as I can ascertain, it is a very common show.

The following is a clipping from the *Public Ledger* of this city, and our other three dailies are in about the same strain:

"D Clark's Female Minstrels opened to a big business at the Opera House last night, but the performance did not give satisfaction, and besides reached a plane that was not by any means pleasing to good taste."

It will appear from this that Mr. Clark has not been so badly misrepresented, after all.

Yours, very truly,
LAW. L. WARING,
Norfolk Correspondent.

DANGER SIGNAL STOCK ABOVE PAR.

BALTIMORE Md., Nov. 14, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Through some malicious source a report has been circulated that the members of The Danger Signal company have not been receiving their salaries regularly. As this is a lie, pure and simple, and one calculated to do great injury to Mr. Abram, we ask space in your paper to contradict it.

From the opening of the season (Aug. 24) as regularly as Tuesday night has come, so have salaries, and not alone that, but every Saturday night Mr. Abram calls at the dressing-room of every member of his company to allow them to draw in advance if they so desire. Very respectfully,

MRS. GEO. W. BARNUM, MARJORIE LEIGH,
DAVID PEYSER, PAUL DRESSER,
ADOLPHE LESTINA, FRANK COLTMAN,
HELEN BELL, JOHN F. DE GEZ,
W. L. WEST, M. ALEXANDER,
JULIUS CURTIS.

P. S.—He could owe us a few weeks if it came to a "show down."

To the Editor of the Dramatic Mirror:

SIR.—In addition to the above, I would like to add that not only have salaries been paid, but Mr. Abram has increased mine $5 per week, and I don't have to "call him" He "sees" me every time.

Very truly, FRANK COLTMAN.

DR. WOLF HOFFER is reported to have drawn receipts amounting to over $25,000 during his three weeks' engagement in Philadelphia.

NEW YORK THEATRES.

BROADWAY THEATRE.
Corner 41st Street.
Manager, Mr. FRANK W. SANGER
Every Evening at 8.
Saturday Matinee at 2
FRANCIS WILSON,
and company in
THE MERRY MONARCH.

UNION SQUARE THEATRE.
Every night at 8.15.
BILL NYE'S NEW COMEDY,
THE CADI.
THOMAS Q. SEABROOKE,
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Matinees Wednesday and Saturday.
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THALIA THEATRE.
Bowery, near Canal Street.
THE MEININGER
in a grand production of
JULIUS CÆSAR.
Matinees—Wednesday and Saturday.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—50c.
Wednesday and Saturday Matinee
SHENANDOAH.
Next week—CLEVELAND'S MINSTRELS.

H. R. JACOBS' THEATRE.
Corner 21st Street and 3d Avenue.
Matinees
MONDAY, THURSDAY and SATURDAY.
Lizzie Derious Daly in
MUGGS' LANDING.
Next week—THE GREAT METROPOLIS

STAR THEATRE.
Broadway and 13th Street.
THE PARISIAN SUCCESS,
MISS HELYETT.
AUDRAN'S COMEDY WITH MUSIC.
NO ADVANCE IN PRICES.

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Boston, Nov. 11, 1891.

Having this day leased Muggs' Landing to Mr. George N. Gray on royalty, he will take possession of the same at the close of the Brooklyn engagement, Nov. 28 inst., and thereafter assume all responsibilities in that connection. Mr. Gray has had several years' successful experience as agent and manager of the company, and is at all times, during the continuance of his licenses, to maintain the same high standard of excellence that has always characterized it under my management. Muggs' Landing is now universally conceded to be by far the best musical comedy-drama ever written, and the success of the company since the opening of the season in August last has been really phenomenal, both financially and in the degree of satisfaction afforded the audiences, return dates being offered it in every instance. I do not, therefore, hesitate to assure manager s everywhere that they will find no greater money winner or better attraction than the new Muggs' Landing.

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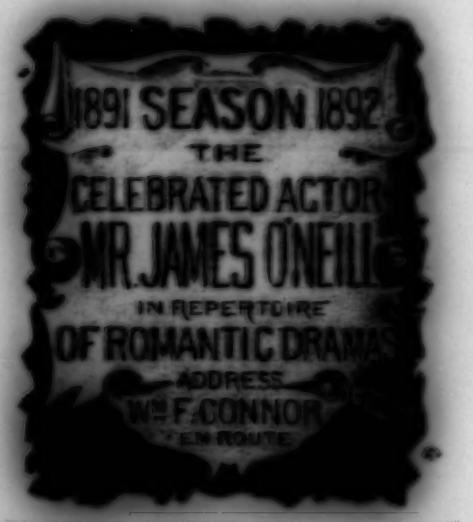

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Good open time to good attractions only can be had by addressing the managers. House seats about 500 or 600.

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ABOUT ADVERTISING.
The FREMONT DAILY NEWS, the only daily in this city and county, covers the town and county like a blanket. For purely personal matters the Opera House management inserts no advertising in the NEWS. Shows therefore come to Fremont unannounced in the only daily paper and the effect is always visible by the size of the audiences. Companies always want daily newspaper advertising and press notices, but they don't get it in Fremont.
Companies coming to Fremont should have their contracts read right or expect to play to poor business.
THE FREMONT DAILY NEWS.

KEOKUK, IOWA.

ADVERTISING.
There are only two daily newspapers in Keokuk, Iowa. The Constitution-Democrat has nearly double the circulation. The manager of the Opera House does not advertise in the Constitution-Democrat. There is no dispute as to price. It is an attempt to save money at the expense of the companies. Companies are entitled to a reasonable amount of daily newspaper advertising, but do not get it in Keokuk. Have the contract right.
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Special rates to professionals.
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ENTIRELY NEW MANAGEMENT.
SPECIAL RATES TO THE PROFESSION.
Within one minute of theatre.
A. C. ALLEN, Proprietor.

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Advance Agents visiting Richmond will find it to their interest and advantage to negotiate their baggage contracts with the

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who possess the only scenic Wagon in the City of Richmond. Agents advising the Sweeney Transfer Co., of their arrival will receive a carriage to convey them to the Hotel they prefer stopping at FREE OF CHARGE.

Address SWEENEY'S,
American Stables, Richmond, Va.

THE HANDGLASS.

THE LATEST STYLE.

She wore a hat the other night.
I took her to the play.
It was all brim, without a crown.
'Twas built just in that way.
I feared that she would get a cold.
I knew that she would rue it,
Her cuticle kept coming through the top
And the Wintry wind blew through it!

† † †

WHAT induced Knownaught to go on the stage?"

"His friends egged him on."

"Well, the public are doing all they can to egg him off now."

† † †

FRANCIS WILSON'S humor in The Merry Monarch is now designated as "violent comicality."

† † †

AGENT.—"How did you come to take that Miss Highkicque into the company?"

MANAGER (*sadly*).—"I didn't. She did all the taking in."

† † †

DID you hear of Nogood's successful tour in the West? This paper says he 'had full swing before the play was finished.'"

"Yes, the audience lynched him after the first act."

† † †

'TIS NOW.

'Tis now the dude, with languid stride,
Ebbing along Broadway
Without his heavy overcoat
Contracts pneumonia.

† † †

THE REASON.

MAUDE.—"Why does Mr. Youngboy walk in such a one-sided fashion?"

GLADYS.—"Poor boy! He has contracted the chrysanthemum habit!"

† † †

ADA REHAN is being painted by Jan Van Beers. It means Fame to be painted by Jan.

† † †

MISS GUSHER (*who thinks she is impressing young Mr. Sadeye to whom she has just been introduced*).—"Do you believe in marriage, Mr. Sadeye?"

MR. SADEYE (*mournfully*).—"No, I don't, neither does my wife."

† † †

DE RAHNTER'S LOOKS.

De Rahnter looked awfully sober
In the early morning light,
But there was no cause for his grief, unless
He was awfully drunk last night!

† † †

THE latest blood-curdling athletic feat talked of is Rosina Vokes' "jump" from Portland to Boston—a distance of 3,566 miles.

† † †

"THE intelligent Milwaukee dog has approved of Clinton Stuart's new play, which was tried on it last week." That is how they put it in the Occident.

† † †

SHE SITS THEM OUT AND FLIRTS.

She doesn't dance,
You'll soon discover;
One upward glance,
She doesn't dance;
Her eyes entrance,
And all is over.
She doesn't dance,
You'll soon discover!

† † †

A SYNDICATE article has been picturing actresses' feet; but there isn't a sheet in New York large enough to admit of an illustrated article on actors' heads!

† † †

JINKS.—"Did you see how cleverly Staggeract got out of a bad fix last night?"

BINKS.—"How was that?"

JINKS.—"When he started to tip the waiter, he found he had only a dime and a half dollar."

BINKS.—"And he gave him the dime?"

JINKS.—"No—he fainted."

† † †

MR. FLORENCE has written a book. He led an upright life for many years, but he succumbed to temptation at last.

† † †

PATTI has a $5,000 parrot. It never wants a cracker.

† † †

MISS MARIE TEMPEST tripped and tumbled the other night at the Casino, and the morning papers have had something to record besides Lillian's new frocks.

† † †

THE DIFFERENCE.

Johnny kicks, and screams, and struggles
When his father gives him Sam,
But when mamma wields the strapiet
John don't seem to care a cuss.

† † †

A CRUEL New York paper said of Mrs. Carter in Miss Helyett: "The lady's voice was without strength or *timbre*, or to speak more correctly, without existence above the staff."

† † †

YOUNG PLAYWRIGHT.—"What do you think is the most powerful point in my play?"

MANAGER (*cruelly*).—"The fall of the curtain!"

† † †

"THE play goes with snap and vigor," wrote a critic, and in the morning he found the printers had made it "soap and vinegar."

† † †

ON YOUR WAY, BIRDIE!

Flutter Southward Little Birdie,
Spread your timid, wavering wing;
Pack your gripsack, Little Birdie,
See you later in the Spring.
All that's warm and bright is fleeing
Leaving Autumn chill and drear.
Bye-bye level-headed birdie,
Peaky Winter's almost here!

† † †

HIPS are going out of style, according to the latest fashion reports. An exchange wants to know what's to become of the Amazonian marches that have been so popular in comic opera.

† † †

THE REPORT COURTEOUS.

"Did you tell Miss Breakemup that you loved her?"

"I did."

"What did she say?"

"She said it was a free country."

CUES.

THE Runaway Wife company, which came in lately, is reorganizing for a Thanksgiving week "snap."

ONLY one Jan company will go on the road. Charles Frohman intended starting another, but he has repented.

A SECOND Miss Helyett company is being organized. It will open in Boston at the Columbia Theatre in January, and will afterward tour through the Eastern States.

LOUDON MCCORMACK has found a backer to take him out on the road.

MABEL CLAYTON and W. J. Shea have been added to the roster of His Nibs, the Baron company. New scenery, properties, and costumes add to the attractiveness of the piece.

ALFRED AYRES is looking for competent actors to play legitimate parts. He is organizing to play the Shakespearean drama from January until the close of the season.

MAUD HUNTER is playing Esther Summerson in Bleak House, and Minnie Symperson, in Engaged, with Jane Coombs. Miss Hunter is giving excellent performances of both parts, according to the St. John, N. B., papers.

THE Metropolitan Quartette consists of Henry Molten, first tenor; Arthur Cook, second tenor; Thomas Walker, first bass, and Joseph Silvers, second bass. The quartette joined Lacy's Jack Royal of the 92d company at Williamsburg, Nov. 9.

A LETTER from San Francisco calls attention to the interesting fact that Clara Qualitz, "America's greatest toe dancer" has married Lee Harrison. Mrs. Harrison will give up toe dancing and go abroad with her husband.

THE Treasurers' Club, of this city, has rented a room at Frohman's Exchange for their headquarters.

DURING Fanny Davenport's engagement at the Baldwin Theatre, San Francisco, last week the orchestra, under the direction of August Hinrichs, played "Songs of Summer," by Florence Easterby, which is a transcription of two newly set songs by Edward Oldham, being "The Yellow Hammer's Tap," and "When the Hammock Swings." The first mentioned appeared not long since in the *Century* magazine

GUS HEEGE, of the Yon Yonson company, in a recent interview with a reporter of the Sunday *Oregonian*, related some of his experiences while stranded in a logging camp in Wisconsin. During the long Winter spent at this camp he planned Yon Yonson, familiarized himself with the dialect of the people and the peculiar idioms of their speech and finally "came out of the woods" and set to work on the play. Many of its incidents, Mr. Heege says, are taken from actual life, and were picked up during his sojourn in the Northern Wisconsin woods.

WITH the exception of Mrs. James A. Herne, Margaret Fleming will be cast at Palmer's Theatre from the members of Palmer's stock company.

THE Little Tycoon Opera company played a most successful engagement in Baltimore. It was the thirteenth engagement in Baltimore, but, in spite of that fateful number, it is claimed that the receipts were $6 375.

CHARLES FORRESTER has joined the Harris-Forrester company, to play leading business. He thinks of giving up acting next season, to devote all his time to play writing.

THERE was a change in the cast of the Parisian Romance at the Harlem Opera House on the Thursday evening of Richard Mansfield's engagement, made necessary by the absence of Beatrice Cameron at the deathbed of her brother. The part of the dancer, Rosa Guerin, was assumed at two hours' notice by Beverly Sitgreaves. No one in the audience realized that a change had been made, and the play was finished without interruption. The part is one that suits Miss Sitgreaves' style of acting, and she certainly made the most of her opportunities. The scene in the second act, when Rosa asks the Baron's advice concerning her investments, was played with a *finesse* and delicacy that charmed everyone. She received two curtain calls during the evening.

FROM our Corning, N. Y., correspondent. "I met H. V. Leavitt, in advance of Frank Jones' company, on Saturday. He related an experience that his company had in advertising in THE MIRROR, but not in the Dramatic ——. Last season the Jones company had a display line in the Dates Ahead column. The editor of the sheet before referred to solicited the patronage of the Jones company. Not getting it he instructed his correspondents to 'roast' the attraction. As a consequence his correspondents were refused admittance for the rest of the season. Mr. Leavitt added that the —— was a paper read mostly by the variety people, while he observed that every member of the profession read THE MIRROR. Mr. Arthur, our local manager, informs me that the advertisement of the Corning Opera House in the —— is dead. He has written repeatedly to have it taken out, but still it lingers." Mr. Arthur has several scores of fellow-sufferers.

OUR Christmas Number is a separate publication from the regular weekly issues of THE MIRROR. Subscribers will not receive it unless it be specially ordered.

H. E. DIXEY will continue his experiments at Herrmann's until Dec. 5. He will then tour with The Solicitor and The Man with 100 Heads. Next Spring he expects to return to New York and produce a new piece from the German that is not yet named.

FOREIGN.

LONDON.

NOV. 2.—The English version of the Parisian success, La Plantation Thomassin, was produced at the Prince of Wales' last week under the title of The Planter. William Yardley is the adapter.

The piece is likely to be a "go" in London. It is full of fun, and in the process of adaptation, all dangerous ground has been carefully avoided. The hero of the play is Reginald Robinson. Reginald finds himself involved in a terrible mess on account of a flirtation at Rosherville Gardens. Reversing the French story, Reginald does all he can to evade the lady and goes fishing to Scotland to be out of her reach. To explain his absence to his wife and mother-in-law he says he has a plantation in the West Indies which calls for periodical visits. This plantation in reality belongs to a friend of his. However, his mother-in-law insists on going to see it and the first act passes on board the steamer bound for the West Indies. At the last minute Reginald has a terrible fright. He finds on the passenger list the name of the husband of the lady he has been flirting with. This husband,—named Johnson—is going out to sell wines and discover the lover of his wife at the same time. Among the passengers are a young lady, who is being taken out with the deliberate object of marrying her to the owner of the plantation, and she is accompanied not only by her father, but by the lover also, who is always in the train of the young lady in such straits. At the end of the journey Reginald makes at once for the plantation, and arrives there at the beginning of the second act, having left his wife and mother-in-law behind him. The ladies follow hard on his heels, and make themselves quite at home on the plantation, which they look upon as their own, before Reginald discovers that his friend has disposed of his plantation to a fiery West Indian, Don Diego, who receives Reginald's wife as the young lady intended for him. When the young lady herself arrives with her father and her lover, they at once set to work as servants, at the instance of Reginald, who practises deception upon them all by telling one lie on the top of another.

In the third act, the whole truth comes out, and the planter, twice baffled, behaves generously by giving away the young lady intended for him, to the lover of her choice, together with a handsome dowry.

T. G. Warren played the hero with dash and spirit, and Fred. Kaye was good as the old Scotchman. Others in the cast were: Tom Edwards, a gentleman of color; Charles Groves, Helen Forsythe, and Madame Amadi.

A. W. Pinero's new play, The Times, produced last Saturday at Terry's Theatre, is hardly likely to prove the most successful of that accomplished dramatist's work. In general and dramatic interest it falls far short of Sweet Lavender, The Prodigate, and The Magistrate. The play is a series of portrait sketches, and is at times dangerously tedious and uninteresting.

The story is as follows:

Percy Egerton-Bompas, M. P., is a "self-made man," who, in consequence of his wealth, accumulated in a drapery business, has been enabled to work his way into the, so to speak, outer circle of society. Beryl, his daughter, a sweet creature, who cannot, like her father, stoop to vulgarity and deceit, is the promised bride of Viscount Lurgashall. All appears safe in the household, carefully guided and guarded by the Hon. Montague Trimble, a sponging sycophant, when on the eve of Bompas' maiden speech in the House, Howard, his son, a whimpering dolt, arrives home from Wales, bringing with him, to the horror of his parents, a wife and mother-in-law, a vulgar, low-born Irishwoman of a most objectionable type. The foolish lad has married Honoria Hooley, his landlady's daughter, an ignorant, overdressed girl. Trimole is called to the rescue, and it is at his suggestion arranged that Mrs. Hooley and her daughter shall in future be disguised, rechristened, and, if possible, educated, and the marriage kept a secret. Accordingly Mrs. Hooley and her offspring are made known to the world as Mrs. and Miss Mountrafford. They are dressed in the latest fashion, and are accommodated with dancing master and governess, and the approaching marriage between the already married ones, Howard and Miss Mountrafford, is announced. Howard, in a drunken fit of sentimentality and affection, tells the governess, Miss Tuck, of his marriage, and gives her the certificate. A prying busybody, Miss Cazalet, a journalist and proprietor of a sickly society rag called the *Evening Message*, secures the evidence from Miss Tuck, who is, in reality, her daughter, though known as her niece, and afterwards "lets the cat out of the bag." This she does in a spiteful paragraph, prompted by the treatment she has received at the hands of the Countess of Ripstow, whose husband is the father of Lucy. She thinks only of injuring the Countess by letting the world know what a family her son Lurgashall is marrying into. Then one Timothy McShane, M. P., an Irish member, who has fallen in love with Mrs. Mountrafford, from whom he has learned the entire truth as to her position, makes matters worse. Hot with the news, he uses it to force Bompas to give up his support to the Conservatives, and join the Irish party, and the unfortunate Bompas in despair yields. Beryl, sick at heart with the fraud and deception with which she is surrounded, throws over Lord Lurgashall, and Bompas, worn out with his position, now becomes desperate. "Clara—old lady—I—I've broken down," he cries to his wife, "my head's gone, I can't stand it any longer. Take me away—out of it—out of it!" The couple determine to live abroad for the future, and the play ends with a small ray of happiness for the down trodden Bompas in an announcement from Lurgashall that he and Beryl have made it up again, and are to be married. The majority of the audience received the play well, although a few hisses were heard. Mr. Pinero was called out twice.

Goodpaper, an English version of that old French farce, Marriages Riches, is at the Comedy Theatre, and is successful. The piece is certainly suggestive, but is full of good comedy lines, and keeps the house in chevening in a roar of laughter.

Henry Arthur Jones' new play, The Crusaders, was produced at the Avenue Theatre last evening.

Like most of Mr. Jones' plays The Crusaders contains a moral. Its central idea is that "moral improvement must come from within, and that the world, bad as it is, cannot be reformed by Act of Parliament. The play satirizes the doings of the London Reformation League, and, indeed, derives its title from this.

As for the story it is extremely simple even to baldness, but there is an abundance of clever characterization and brilliant dialogue. The woman around whom the story turns, Cynthia Greenslade, is real flesh and blood. She has an immense fortune left to her by her husband with the understanding that it was to be devoted to the good work of reforming Modern Babylon. Naturally, she is surrounded by parasites. Mr. Jones has taken full advantage of this opportunity to introduce a number of quaint and original types.

The piece was beautifully mounted and admirably played. The honors fell to Winifred Emery as Cynthia, Olga Brandon as Una Dell, Weedon Grossmith as Palsam, the vice-president of the League, and Lewis Waller. Others in the cast were: Arthur Cecil, Yorke Stephens, Henry Kemble and Lady Monckton.

A. F. D.

AMSTERDAM.

NOV. 7.—The month of October of 1891 will remain as a memorable date in the annals of the New Concert Building of Amsterdam, for on the 15th of last month the magnificent organ was inaugurated and played upon for the first time, in presence of a large and enthusiastic public, the occasion being appropriately celebrated by a grand classical concert. I say New Concert Building, although it is now about three years since the opening of this handsome and comfortable edifice, which is an ornament to the city, and one of the finest buildings of its class. The new organ is a splendid instrument, noble in dimensions, and in its capacity to give forth all the many and different sounds and musical gradations. The tubes are 2,920 in number, and the variety of stops and pedals, as well as the finished mechanism, are such as to render the instrument worthy of its surroundings. The makers of the organ are Messrs. Marschalkweerd and Son, of Utrecht. The programme for the concert of the 15th was most interesting: the opening number was Beethoven's Leonore Ouverture No. 2. Then came the concerto No. 1 of Handel for organ and orchestra, followed by the Furies' Dance from Gluck's Orpheus, for orchestra. After this came a Fugue of Bach as solo for the organ. The second part was devoted to the Symphony C of Brahms for the orchestra. The full, rich tones of the organ rolled majestically through the building, and Mr. de Lange, the organist, received much applause, particularly after the Fugue of Bach. The orchestra of the Concert Building, which I have repeatedly had opportunity to eulogize most highly, proved itself quite up to the mark and quite deserving of the name it has acquired here, as also of the tributes tendered it so frequently by musicians of note who have visited Amsterdam. The corps of artists played together, and the shading and expression were excellent. The able director, Mr. Kes, wielded his baton with rare skill.

The Royal Dramatic company's repertoire this month has consisted of a number of revivals, which have drawn crowded houses every night. Among the most interesting of these performances were those of Le Fils Naturel, of Dumas *fils*, and The Little Lord, the dramatization of Mrs. Hodgson Burnett's charming story, Little Lord Fauntleroy.

Dumas' play, though it does not offer any particularly novel idea, and though the followers of the new school of literature—the admirers of Ibsen, for instance—declare that it is quite out of date, it is still undeniably a *comedie de maeurs* that shows the hand of an able dramatist. It contains good situations and extremely clever and witty dialogue. The interpretation by the Royal company was remarkably well balanced, even for the high standard of good acting for which this company is noted.

The dramatization of Mrs. Burnett's story is too familiar in New York to need further comment. It suffices to say that the Dutch adaptation is a translation of the English version. The title role was taken by Master Steele, a little ten-year-old boy, who has studied the part under the direction and special teaching of Louis Bouwmeester. The little fellow was easy and graceful in his manners, was quite at home on the stage, and gave evidence of marked dramatic talent. He was recalled several times.

Pietro Mascagni's celebrated opera, Cavalleria Rusticana, has been produced in Amsterdam, and has attracted much attention here, without, however, having achieved the enormous success that signalized its production in other cities. This is chiefly to be attributed to the auspices under which it was brought out, for although it consists of one act only, the instrumentation, the *genre* of the music, and the very text are all of grand opera, and require artists of true operatic training; indeed, the music of Santuzza calls for a prima donna of strong dramatic power. This it did not get in Amsterdam. Fraulein Renee was quite overweighted by the exigencies of the role. The others of the cast labored under the same disadvantage. The opera was produced at the Plantage Theatre, and the company the Austrian Opera and Operetta company of Manager Julius Laska, which is here for a short engagement. The opera failed, and Manager Laska soon changed his bill, putting on in rapid succession the most favorite German comic operas, such as The Carnival in Rome, The Bat, and Fatinitza. This change of tactics was ridiculous, for the company, without being anything *hors ligne* in the operetta line, is fairly good for those who are fond of German comic opera singers.

Manager Van Lier has favored us with two novelties this month, or at least novelties for his company. He has produced at the Grand Theatre two plays which have drawn good houses and received most favorable criticisms from press and public, and certainly not only do the plays themselves merit the space devoted to them, but the acting done in both by the company of the Grand Theatre is worthy of most sincere commendation. The first play was Honor (in Dutch, De Eer), a version from the German of Sudermann's drama. The cast was a happy one. Mr. Bigot, who is at the same time a good comedian and the stage manager of Van Lier's company, was unique as old Steinecke. Mrs. Albregt was good as his wife. Fritz Bouwmeester as Count van Trast gave a very clearly defined and characteristic impersonation, stamping him as an artist of incontestable versatility and talent. Mr. Chrispyn, in the unthankful and yet prominent part of Robert Steinecke, acted with earnestness and intelligence. The other parts were in good hands. The play that followed Die Ehre was an adaptation of the popular German comedy-drama, Uncle Braesig, that has become famous on account of the original impersonator of the part, August Junkermann, who is also the adapter of the play. The character could not be better described than by saying that it is a sort of Joshua Whitcomb, or at least a German one, of course, with different traits and peculiarities, but the idea of both characters is the same. The creation of Mr. Bigot in the title role was meritorious. The Dutch actor's interpretation will bear every comparison with that of his German brother-artist. I say originally, because I know on good authority that Mr. Bigot never saw Junkermann in the part, and it is, therefore, the more praiseworthy.

The Varieties has scored an unprecedented success with De Doofpot (The Extinguisher). It has run sixty consecutive times, and the theatre is as packed now as on the evening of the initial performance. De Doofpot is a review after the style of The City Directory. Skits on local abuses and fads take here just as much as in America, and are enjoyed quite as much. In short, De Doofpot is the rage, and Managers Kreukniet and Poolman are to be congratulated on its success.

A. J. G.

FOREIGN ECHOES.

TREO is playing Ma Cousine in the French provinces.

A new theatre opened in Paris is called the Select Theatre. It has been built and is patronized by an insane group of anglomaniacs.

Thermidor has been produced at the Alhambra Theatre, Turin. Its success was very great. Zaccone played the part of Laboussiere. The interpretation of the part of Fabienne is reported to have been as it was in New York—very weak.

Mrs. Lancaster-Wallis has written a one-act play, entitled A Summer Cloud.

A scheme for building a Dublin Music Hall of the London Pavilion type was settled in London last week. Among those interested are Sir Augustus Harris, Michael Gunn, and G. A. Payne. The building will be adjacent to the Leinster Hall. The management will be offered to H. H. Williamson.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers collected from this list.

Ackland, Phyllis	Bernandez, Minnie	Mayer, Marcus
Arden, Edwin	Frost and Fanshawe	McAuley, Rachel
Adler, Maud	Garsen, H. N.	Morton, L.
Andrews, Florine	Fuller, Lose	Mills, J. E.
Arnold	Gilbert, Emma	Odion, Henry W.
Brooke, F. E.	Granger, Maude	Palmer, M.
Bernard, Harry	Gilmore, J. B.	Pond, Hattie
Barrington, Eva	Gillmann, M. C.	Park, J. E.
Bradley, Leonora	Gidley, Joseph	Paulding, Frederick
Bassett, Tony	Gatts, Olive	Perkins, Walter
Brandt, Chas. C.	Hobbs, Charles	Pixley, Annie
Bernard, Gertie	Heiner, Nathaniel	Powers, James T.
Beaughn, G. H.	Hall, Alice	Robson, Andrew
Bernstein, Jeff	Holmes, Raymond	Roberts, Frank
Baker, Ella	Hedley, King	Ryman, A., Jr.
Brooks, Myrat	Hulin, McKane	Robson, Stuart
Buchanan, A. F.	Hunt, Ella	Rowley, Lilian
Bloodgood, Harry	Inwood, C. B.	Royston, W. B.
Brown, T. M.	Kline, Dolly	Sammis, Clarke
Benda, Ila	Kahn, Gustave	Sullivan, Charles
Clarke, Creston	Kent, Chas.	Swain, Charles W.
Campbell, Mr.	Keenan, J. F.	Strange, G. A.
Carle, Alice	King, Clara Poole	Stalb, William
Clark, Lillian Cleves	Knowles, Marie	Sheridan, Emma
Craven, Ada	Kingsbrgerf, sol G.	Streeter, Bert
Cook, Mrs.	Lewis, Edward	Strong, Alma
"Clothilde"	Benson, Nestor	Sanson, Bessie
Dasent, B. F.	Leslie, Elsie	Sackett, J. E.
Davis, Leslie	Lamont, Mr.	Shepherd, E. S.
Diligenti, Maraco	Libby, J. H.	Timberman, Mary
Dubois, Sadie	La Verne, Carlotta	Tate, Beatrice
Denison, W. L.	Lucie, Frederic	Tanner, Edwin
Davenport, Fanny	Levy, Jules	Tressider, M.
Downing, Joseph	M'Cormack, Maud	Vance, Elmer E.
Dungan, Chas. W.	Morris, Mabel	Von Gerbert, Max
Dickyther, Mrs. J. A.	Manager Annan-	Winthrop, Ethel
Duane, E.	dale Hamilton	Weber, Fannie
Demerdot, W. J.	Mgr. California Opt.	Wills, Walter
East ake, Miss	Co.	Wiese, F.
Elliot, Arthur	Mgr. Hicks Sawyer	Winter, Rack.
Emery, Edward	McVicker, Sarah	Wilson, A. J.
Earle, Edmund	Mantell, R.	Wood, James F.
Eldridge, Louisa	Martinot, Sadie	Webb, Mary E.
Eaton, Grace	Neal, Joseph	Wilder, M. P.
Flynn, Mrs.	Murray, J. J.	Xavier, Francois
	Miller, Kate	

IN OTHER CITIES.

NOTICE TO CORRESPONDENTS.

All out-of-town letters should reach this office on Thursday or Friday mornings at the latest, otherwise letters will be too late for publication. When in doubt about the proper time to mail letters for the Correspondence Department, consult the local postmaster. Each correspondent must make a report to this office every week; when there is no attraction for the week send postal to that effect. All letters should be addressed to 1432 Broadway, New York City.

BOSTON.

Lady Bountiful is the bill for the week at the Museum, Pinero's comedy being produced in Boston simultaneously with its presentation in New York. Eben Plympton has returned to the Museum's forces and appeared as Dennis Heron. George W. Wilson plays Roderick Heron, while Lady Bountiful, Camille Brent, is played by Evelyn Campbell. Mirian O'Leary is cast for Margaret Veale, and Annie M. Clarke for Miss Brent. All the other favorite members of the Museum co. have been provided with strong parts.

An engagement of Richard Mansfield at the Globe is sure to be a success from a pecuniary point of view, as has frequently been proved in past seasons. That has been the case the past week when Nero was presented to a succession of large houses. No performances will be given of A Parisian Romance or A Doll's House, as were previously announced.

Hallen and Hart are at the Hollis Street for a week presenting Later On, in which they made a pronounced success at the Grand Opera House last season. The principal members of last year's co. are retained in their old parts. These are the last chances which Boston will have of seeing the piece, as next season Hallen and Hart are to appear in an original comedy entitled The Idea. The Wednesday matinees which were omitted during Charles Morris' engagement have been resumed.

At the Columbia Mr. Wilkinson's Widows has settled down for a long and successful run, as Boston has indorsed the verdict which New York gave when the piece was presented in that city. Mrs. Georgie Drew Barrymore's performance is as delightful as any impersonation which she has yet given in that city, and Joseph Holland helped towards the success of the performance. Emily Bancker also repeated the hit which she made in the past as a member of Rosina Vokes' co. Beyond a doubt Boston's second stock co. has come to stay, as the business at the house has been extremely large.

For two seasons Russell's Comedians have played engagements at the Tremont, but the successes of the past bid fair to be eclipsed by that of the present. At the opening night spectators fairly swarmed to the theatre, and there has been no decrease in attendance at the succeeding performances. The greatest hit of the performance is made by Amelia Glover, whose graceful dancing calls forth the heartiest praise. Luke Schoolcraft, Willis Sweetnam, and Dan Daly also make emphatic successes. The engagement is to be extended until 28, with a special matinee on Thanksgiving Day.

Only two more weeks remain for Denman Thompson's twelve weeks' engagement in The Old Homestead at the Boston, which is to be brought to a close, to the great regret of managers, actor, and theatregoer. It seemed as if Bostonians had all become familiar with the piece in past seasons, but the great auditorium has been packed night after night ever since September, just as if the piece had never been done in this city before. The seats have been well taken in advance for the two remaining weeks of the engagement.

Those theatregoers who go to the Park on the night of a performance of The County Fair, and expect to pick out seats in the best parts of the house, are sure to be disappointed. With the tickets sold eight weeks in advance, one has to be early if good seats are to be obtained. Large blocks of seats are taken at almost every performance by organizations who pick out The County Fair as the piece which they will visit in a body.

Another new play to Bostonians is the attraction at the Grand Opera House for the present week. Harry Lacy's success in The Still Alarm in the past was so great that this popular theatre is sure of being filled all the present week by the friends of this favorite actor. Cora Tanner's engagement at this house 9-14 was a successful one and Miss Tanner made many new friends. Of her supporting co., J. H. Browne made a great hit in the part of Jack Amidon.

Charles McCarthy in One of the Bravest is playing an engagement at the Howard Athenæum. This play is now a yearly feature in the history of the house.

Dora Wiley is in the second week of her engagement at the Palace, and Cyclops and Sandowe, the strong men, also give performances. Sarah's Young Man is the weekly farce.

Fogg's Ferry, the play of the week at the Grand Museum, is being given by Ethel Tucker, supported by Lothrop's Players.

Literary and musical people in this city, who have had the privilege of listening to parts of the new light opera by Arthur Macy, William M. Browne, and Edgar A. P. Macomb, are enthusiastic over the merits of the work. It was recently given before the proprietors and managers of the Ship Ahoy co., who expressed themselves as greatly pleased with the piece. At the last meeting of the Papyrus Club, Mr Macy, who is president of that organization, read several of the lyrics to his associates, and all were unanimous in delighted praise of their beauty.

Pegon's French Opera Comique co. gave their first performance in Union Hall 19, before a good-sized audience. For the first night Le Maître de Chapelle was given by MM Marius and Pegon and Mme. Pegon, followed by Le Chalet, in which the principal parts were played by MM Marius and Pegon and Alice Wentworth, a young Boston girl who has a voice of unusual sweetness and expression. The performance was the first of a series of weekly presentations of French opera comique in the French language.

Among those who are to appear at the annual benefit in aid of the charity fund of the Boston Lodge of Elks at the Boston 30 are Mr and Mrs. Kendal, the Minnie Hauk Opera co., Bill Nye, Henry E. Dixey, Marshall P. Wilder, Helen Dauvray, John B. Mason, Joseph Haworth, George Riddle, Little Tuesday, and the Howard Athenæum All Star Specialty co. Acts are to be given of Alabama, The County Fair, Mr. Wilkinson's Widows and McKenna's Flirtation. B. F. Keith will send the best talent engaged for the week at the Bijou.

Nelson A. Morkell, the business manager at the Globe, has been in Chicago for a business trip.

Manager Field's long list of novelties insures a successful season at the Museum for the remainder of the Winter. The annual season of old comedies, to which all Bostonians look forward with expectancy, will be given early in the new year. Mr Field says there is no truth in the rumor that John E. Kellerd has been engaged for leading business at this house, where, it will be remembered, he made his first appearance in this country.

Reed and Collier are to play an engagement in Hoss and Hoss at the Hollis Street at an early date.

Among the coming attractions at the Globe are Sindbad the Sailor and the Lillian Russell Opera co. in La Cigale.

When Mr. Wilkinson's Widows was produced at the Columbia 9, H. L. Reid's beautiful new act drop, representing The Conquest of Granada, was shown for the first time.

Dora Wiley's engagement at the Palace is for a long term. For the present she will simply appear in vocal selections, but later on a first-class light opera co. is to be organized for a series of productions in which she will play the principal parts.

Emma V. Sheridan is receiving a great many social attentions during her engagement in this city with Richard Mansfield. She has been an attendant at the meetings of the New England Woman's Press Association, in whose work she was greatly interested, while she was playing at the Museum.

When the run of Mr. Wilkinson's Widows is over at the Columbia, the second division of Charles Frohman's Boston stock co. will come to the house for the presentation of Jane, which will be given by a cast that is much the same as that in the New York production.

Charles Leonard Fletcher is to take the Fletcher Stock co. to Halifax for a month's stay at the Queen's, Halifax, opening early in December. His season will be devoted to his original version of Dr. Jekyll and Mr. Hyde, Beau Brummell, which he gave in Boston last Spring with success, The Violin Maker, in which he won more recent successes at the Bijou, Len' Me Five Shillings, and Snowball. It is possible that Eugene Sweetland, who was formerly a member of the stock co. at the Museum, may accompany him on this trip.

Minnie Hauk is to give Lohengrin, The Flying Dutchman, Carmen, Cavalleria Rusticana, Faust, Il Trovatore, The Huguenots, La Traviata, and Mignon during her coming season at the Boston, but the feature of the engagement will be the first American production of Bizet's Djamileh.

Miriam O'Leary has made an emphatic hit in every part that she has played at the Museum this season. Her performance of Lady Jess in that play made the play acceptable, and last week she won new laurels as Zoe in The Octoroon.

Denman Thompson has patened a device for reducing risk in railroad travel. His plan is to have two lighter rails laid between the rails of standard gauge. The axle bearing the regular steel wheels will carry two common iron wheels of lesser diameter, which shall ride just over the inside rails without touching them. In case of a spread or break in one of the regular rails the car will settle down on the inside rails and run along upon them until the standard wheels come again in contact with a perfect piece of track, when they would resume their own duties.

The coming engagement of the Kendals at the Hollis Street will be devoted to The Iron Master, A White Lie, A Scrap of Paper, The Queen's Shilling and A Happy Pair, Still Waters Run Deep, The Weaker Sex, Impulse and All for Her.

Ida Glenn has become a pronounced favorite with the audiences at the Museum since her first appearance with the stock co. at that house. The parts to which she has been assigned have been played in a careful and artistic manner, and she has proved the wisdom of Manager Field in selecting her for her present position.

JAY B. BENTON.

PHILADELPHIA.

A welcome addition to the rather small list of first-class stock cos. is Augustus Pitou's co., which opened a fortnight's engagement at the Park 2, presenting Martha Morton's play, Gen'ral Grey Middleton, Gentleman. The work of the new co. is praiseworthy in every respect, and only lacks the polish that is sure to come with familiarity with each other's work. The play was splendidly received, and the houses have been crowded all week. For the second week, Clyde Fitch's A Modern Match. Pauline Hall Opera co. 23 for two weeks in Mascotte.

A beautifully romantic drama in a superb setting is Marie Wainwright's elaborate production of Amy Robsart, which is filling the Chestnut Street Theatre at every performance. Every attention has been paid to the smallest details in this revival, the costumes are magnificent and historically correct, and the staging is sumptuous. Miss Wainwright does her best work in this play, and although some weak spots are shown in her co., as a whole they are capable. The engagement continues another week. Shenandoah 23.

The announcement of the coming of the Kendals always calls for an outpouring of our four hundred, and the Broad Street Theatre is filled with an array of beauty and fashion that is seldom gathered together to welcome this pair of superior artists. The repertoire for this week is A White Lie, 9-11; A Scrap of Paper, 12; The Weaker Sex, 13; The Ironmaster, 14. For the second week the Kendals will present Still Water Runs Deep, 16, 17; The Queen's Shilling, 18; The Ironmaster, 19; Impulse, 20; A Scrap of Paper, 21. E. H. Sothern in The Dancing Girl 23 for two weeks.

A succession of crowded houses at advanced prices have greeted the peerless Jefferson-Florence co. since their opening night at the Arch 9. Every one appears to be taking advantage of what will probably be the last opportunity of witnessing the greatest comedy comb. ever presented. The programme for the first four nights is The Rivals with Joseph Jefferson in his inimitable creation of Bob Acres. W. J. Florence and Mrs. John Drew share the honors with Mr. Jefferson. The supporting co., including Viola Allen, is excellent. The Heir-at-Law was given the last two nights of the engagement. A Pair of Jacks 16-21, Lizzie Evans in Miss Prue 23-28.

A very warm welcome was extended to Maggie Mitchell when she opened a week's engagement at the Walnut 9, in her new play, The Little Maverick. The star is an old favorite here; her vivacious manner is well known to every theatregoer, and during her stay here she invariably does a good business. The Little Maverick is especially suited to Miss Mitchell, and gives her plenty of opportunities. On the opening night it was given an enthusiastic reception. Co. capable. Power of the Press 16-28.

De Wolf Hopper is now playing the most successful engagement he ever played in Philadelphia, and Wang has made an everlasting hit. Even though the style of his piece remains unclassified, it contains all the elements of popular success, and will be a big money winner. This is his third and last week, and the Opera House is crowded nightly. Recalls are numerous, and everyone is happy. The cute little Della Fox evenly shares the honors with the star. Agnes Huntington Opera co. in Captain Therese will open 16 for a fortnight.

Edgar Selden, the author-actor, became acquainted with a Philadelphia audience at the Empire 9 introducing one of his own plays, Will o' the Wisp, to a very enthusiastic audience that filled every nook and corner of Manager Worrell's pretty theatre. The play differs little from the conventional Irish drama, but it is well acted and all there is in it is fully brought out by Mr. Selden and his co. Of course the star won most of the honors but the work of Belle Banon and Nellie Queen deserves special mention. The singing is excellent. The Latest Fad 16-21; 8 Bells 23-28.

A Fair Rebel, looking much brighter than the last time we viewed it, opened a two weeks' engagement at the Grand Opera House 9, to a large and appreciative audience. The scenery appears to be new and the co. remains about the same. Emma Juch Opera co. 23-28.

George Holland is appearing at his own theatre this week in Von Moser's decidedly humorous comedy Oh! These Men. The part assumed by Mr. Holland is especially adapted to him, and his performance is one of the best pieces of comedy work we have seen for some time. The supporting co. is strong, the play is well set and the houses as a rule have been large. Ticket-of-Leave Man 16-21; Foul Play 23-28.

Leonard Grover's Wolves of New York is entertaining very large audiences at the National this week. The clientele of this house are in their element, for this style of play, combining sensation and realism in its wildest form, exactly suits them. Katie Gilbert and Charles A. Hopper enact the leading roles in a satisfactory manner. The rest of the co. is fair. Fantasma 16-21; Oliver Byron in The Plunger 23-28.

Sam T. Jack's Creole Burlesque co. is drawing fair-sized audiences to the Central this week. The performances are fair. Reilly and Wood's co. 16-21; Night Owls 23-28.

The Rentz Santley co returned here after an absence of a week, opening at Forepaugh's to two large houses. The co., with the exception of the Judge Brothers, remain the same. Woman Against Woman 16-21; Hoodman Blind 23-28.

Annie Ward Tiffany is presenting The Step-Daughter to fine houses at the People's this week. This is her second engagement here in this play. The co. is competent. The Two Johns 16-21; Fantasma 23-28.

Manager Speck's stock co. are giving Nip and Tuck a careful presentation this week at the Standard. The production calls out the full strength of the co., Henry Webber, Will Armstrong, and Bessie Mitchell portray the leading parts. The New Homestead 16-21; Uncle Tom's Cabin 23-28.

Opera alone prevails at the Casino this week, and that will be the rule from now on. Erminie is the bill for this week, with pretty little Lizzie Gonzales in the title role. This charming woman is the life of the co., and is becoming a strong favorite. Ivan Young 23-28. Mack Charles play leading parts.

E. Z. Little in The Golden Nugget is filling the Lyceum Theatre nightly. The performance is good. Daniel Boone 16-21; Rose Hill's co. 23-28.

The Kensington has Daniel Boone for this week's attraction. Business good. Little Goldie 16-21; Whallen and Martell's co. 23-28.

The bill at Carncross' this week is the best this season, and the house is packed continually.

Mysterious Kellar waves his wand over very large audiences at Egyptian Hall. His new tricks are wonderful.

Bijou continues to "turn 'em away" at all hours. A large variety bill, led by Fisher Brothers, aerialists, this week.

The Germania is accommodating crowds with German plays.

Minnie Hauk Opera co. will come to the Academy 23 in repertoire.

The news that the Bostonians had engaged Camille Darville is pleasing intelligence to that lady's many Philadelphia admirers.

Addie Cora Reed and John Brand will appear with the Pauline Hall co. at the Park Thanksgiving week in Mascotte.

Should the engagement of the Pitou stock co. prove successful at the Park, they will return here for a long stay, presenting several new plays.

Major Burke has resigned his position with Gilmore's Twelve Temptations co. George Radcliffe will succeed him.

George Reed, a brother of Roland Reed, has been promoted in the service of Rich and Harris, at the Walnut. The Reed family have been connected with this house for over sixty years.

The Gaiety Opera co. will open at the Bijou 16 in Said Pasha. The following are the principals: Helene Lester, Marian Chester, Joseph Smith, Frank Wooley, Raymond Hitchcock, Warren Lombard, and Hattie Arnold. Director, Fred. Dixon.

Lillie Meers left the Country Circus co. to join her husband, Todd Judge, of the Judge Brothers.

Two of Pitou's cos. will play against each other next week. The Stock co. at the Park and Power of the Press at the Walnut.

Abbott and Teal are having a comedy by Bisson, the French author, adapted for them by Harry Paulton.

Mrs. Kate Russell was granted a divorce from her husband, John H. Russell, of City Directory fame, on last Saturday in a Philadelphia court. They were married here on July 7, 1886, and have one son.

JOHN N. CAVANAGH.

CINCINNATI.

Grand Opera with the Emma Juch co. as its exponent, proved a pronounced success at Heuck's 9-14. Our German citizens rallied in good numbers, more especially on the Wagner nights (Tannhäuser 9 and Lohengrin 11 and 14) and the handsome Northside theatre, despite the increased admission tariff, was crowded nightly. The prima donna was in excellent voice during the week and the accession of Michelena of the defunct Annandale troupe has perceptibly strengthened this troupe. Franz Vetta, the basso of the co., proved himself a thorough artist and strengthened the favorable impression created here during previous visits. The several operas were magnificently mounted, the sole objectionable feature of the week being the rather tedious waits between acts. The chorus was unusually strong. J. K. Emmet in Fritz in Ireland 15-21. Herrmann 22-28.

Boys and Girls presented at the Grand week ending 14 by Rich and Harris' capable co. proved an excellent attraction in a pecuniary sense. Like others of the farce-comedy style, the skit makes little pretence to plot but when an audience can be cleverly entertained by such excellent artists as William B. Wood, the Irwin Sisters (Flora and May), George Marion, Otis Harlan, Sadie Kirby, and Ignacio Martinetti in their specialties, the plot is of but little consideration. The restaurant scene in the second act was staged with good effect. Robert Mantell 18-21; Nat Goodwin 22-28.

Cosgrove and Grant's Comedians in The Dazzler were cordially received 9-14 at the Pike, and the reception accorded Kate Castleton, Lina Mervile, and Joseph Ott must have been especially gratifying to those artists. The piece is lively in action, and the majority of the specialties introduced, while not particularly relevant, met with evident appreciation. Max Miller and James F. McDonald were notably good in minor roles. Fanny Rice in A Jolly Surprise 15-21. The Middleman 22-28.

At Havlin's Sport McAllister, Charles Vincent's farce-comedy, with Bobby Gaylor in the leading role, closed a successful week's engagement 14, the S. R. O. placard being displayed on more than one occasion. The piece serves as an admirable vehicle for introducing Gaylor's specialties, and his support at the hands of Georgia Parker was more than satisfactory. Miss Parker's dancing was encored nightly. Manager Havlin staged the skit in effective style. Midnight Bell 15-21; The White Slave 22-28.

The week of 9-14 at Harris' was a success in every respect, the attraction, A Barrel of Money, packing the house at almost every performance, and being admirably presented, the cast including George A. Booker, Walter Perkins and Jessie West in the more prominent roles. The latter's Roxy was notably good, and her clever work contributed materially toward the week's success. Peck's Bad Boy 15-21.

At the People's the Ada Henry Specialty and Burlesque co. filled out a successful week 8-14, and presented one of the most attractive programmes of the season. The more prominent features were Conroy and Mack, Will West, Kaye and Henry and Mlle. Texarkansas. The burlesque Ta and the Ta Ta concludes the programme. The Vaidis Sisters' Specialty co. 15-21.

Manager Louis Ballenberg, of the Pike, is in New York arranging with his attractions in the matter of Sunday performances and it is a safe wager that the energetic manager will keep pace with Messrs. Rainforth, Havlin, Fennessy and Baker in the line of Sunday theatricals. The management of the Grand threw open the doors of that establishment for a Sunday performance with Rich and Harris' co. in Boys and Girls as the attraction.

Manager John Havlin has contracted for the immediate demolition of the Walnut Street House and will begin the erection of his new theatre early in January next. Speaking of new theatres recalls the fact that Managers Miles and Rainforth, of the Grand, propose erecting a first-class amusement resort not many squares from the Grand on Vine Street and Manager Rainforth claims it will be one of the finest theatres in the country. With the two new houses completed, Cincinnati will have nine theatres in active operation and as the city cannot successfully support five, the fight will eventually result in the survival of the fittest.

The benefit given at Heuck's afternoon of 9 for the relief of the members of the disbanded Annandale troupe netted the recipients about five hundred dollars, a sum sufficient to defray hotel expenses and furnish transportation to their respective homes.

Mark Murphy and the members of the O'Dowd's Neighbors co. rested in this city 9-14 having canceled a week's booking of one-night stands.

JAMES MCDONOUGH.

PITTSBURG.

At the Bijou Theatre The White Slave opened 9 to good business which continued all the week. H. C. Kennedy's co. is a strong one, and Bartley Campbell's plays are always sure of good patronage in Pittsburg. De Wolf Hopper Opera co. in Wang 16-21.

Barry and Fay opened 9 in McKenna's Flirtation at the Alvin Theatre to a crowded house. Jane 16-21.

J. K. Emmet in Fritz in Ireland packed the Grand Opera on his first appearance 9. Mr. Emmet was well received, and the co. is excellent, better than Emmet has ever gathered about him. Juch Opera co. 16-21.

At the Duquesne Theatre the Bostonians opened in Robin Hood 9 to a large and fashionable audience. Tom Karl, W. H. MacDonald, H. C. Barnabee, and all the old favorites received a warm greeting. Dorothy was given at three of the performances. Aronson's Opera co. 16-21.

Rose Hill's English Folly and Burlesque co. drew the usual crowd to Harry Williams' Academy of Music 9. Rentz Santley co. 16-21.

Fabio Romani did an immense business at Harris' Theatre 9-14. Bowling and Hasson in The Red Spider and Nobody's Claim 16-21.

The many friends of Manager Charles L. Davis will be pained to learn of his serious illness. Mr Davis was about entering the Grand Opera House when he was suddenly taken ill, and removed to the Hotel Anderson. At this writing he is very much improved, however, and he hopes in a few days to be sufficiently recovered to resume his duties at the Alvin.

Report has it that May Newman, leading lady of The White Slave co., has been temporarily replaced by Julia Stuart.

The advance sale for the Emma Juch Opera co. engagement is very large.

F. W. Hodges, advertising agent of Harry Davis' Museum, will shortly assume the advance work for Williams and Orr's co. EDWARD J. DONNELLY.

SAN FRANCISCO.

Nov. 9.

Fanny Davenport in Cleopatra finished a splendid fortnight's season at the Baldwin Theatre, where people were turned away nightly. Rosina Vokes opened last night in Percy Pendragon, Mr Milliner's Bill and A Pantomime Rehearsal. The audience was large, fashionable and pleased. I trust this indicates the standard for the entire engagement. Thomas W. Keene follows Miss Vokes.

Lillian Lewis was not a success at the Bush Theatre in any of her plays. McKee Rankin succeeded her last night in Cynuck. Skipped by the Light of the Moon is underlined for 23. John L. Sullivan 30.

The Fugitive is the offering this week at the Alcazar Theatre. Monday night next, Woman Against Woman. George Osbourne is announced to play a two weeks' star season, beginning Dec. 7 in The Golden Giant. Then Christmas spectacular.

Von Vonson is on at the California where A Straight Tip of two weeks' duration was but moderately successful. Mr. Potter of Texas next.

Freischütz is now in its second week at the Tivoli Opera House. Madame Cartouche will follow Monday evening. This work has been adapted from the French by Harry Gates, and is said to be well done.

I wish to refer once more to the Sindbad season at the Baldwin and the Grand. The first week at the Baldwin brought in $10,000, the last week at the Grand $11,000. At the prices charged the seating capacity at the Grand holds 1,500, but the last performance footed up $1,600, with total receipts for the five weeks of $55,000.

Ethel Brandon, who is Mrs. Stockwell off the stage, can likely boast of a wider experience than that of any other woman in America. In thirteen years she has played 104 different characters, which include leading parts, ingenues, soubrettes, heavy adventuresses, and old women. Miss Brandon has a son twenty and a daughter eighteen, and she looks as young and is handsomer than either, and there is not a happier or prettier home than that of Mr. and Mrs. Stockwell.

Dear old Charles R. Thorne, over eighty, has returned from New York, much improved in health and spirits.

William Kreling has purchased for a handsome sum all the plays, printed and in manuscript, and the entire theatrical library of the estate of John H. McCabe.

The Columbia Opera co. has succumbed at the Orpheum.

The richest Shrine jewel I ever saw is possessed by Melbourne MacDowell. It was presented to him by Fanny Davenport.

The dance trio, written by Brandon Thomas, and so charmingly executed by Rosina Vokes, Grace Filkins, and Marion Kilby, is a feature of A Pantomime Rehearsal.

Courtenay Thorpe continues a clever member of Miss Vokes' co. So does the stage manager, Robert Rivers, whose presence is visible in all his settings.

Lottie Walton-Norman had not sufficiently recovered to go East with the Sindbad co., and will pass part of the Winter here at the home of her mother.

J. D. MAXWELL.

CHICAGO.

The Country Circus was presented 10 at McVicker's. The piece will run for eight weeks.

There was much curiosity to see Fanny Rice in A Jolly Surprise at the Opera House, as it had been heralded as a great hit in the East. On the opening night the theatre was packed, but the crowds gradually lessened during the week. Dockstader's Minstrels 14-21.

Mr. Potter of Texas has pleased crowds at the Columbia, but is far from being as effective as Mr. Barnes, by the same author. Boys and Girls 14-21.

The last week of the very successful engagement of E. S. Willard at Hooley's was taken up with the play of Judah, in which Mr. Willard appeared as the young Welsh minister, and Marie Burroughs as Vashti. Nat Goodwin in The Nominee 15-20.

The Grand Opera House is having a rush of Hoyt to the head. His Hole in the Ground had a prosperous week, and is to be followed by A Texas Steer 15-20.

Robert Mantell, one of the best young actors on the stage, had a successful and profitable week at the Haymarket. He appeared in The Corsican Brothers, Monbars, Othello, Hamlet, and The Louisianian. After Dark 15-20.

A Pair of Jacks did a good week's business at Jacobs' Academy. Patrice is the bright particular star. World Against Her 15-20.

The Stowaway, with its burglars and mutiny, had a successful week at Havlin's, which is becoming known as the mascot theatre. Katie Emmet 15-20.

Birds of a Feather, in which Charles Bowser makes mirth, assisted by an excellent co., filled the Alhambra. Two Old Cronies 15-20.

Myles Fadh, a rather crude Irish play, found favor at the People's. The International Comiques 15-20.

Old Jed Prouty, in which Richard Golden has been so successful, did a good business at the Windsor, notwithstanding Mr. Golden's part was played by his understudy, Nellie McHenry 15-20.

The World Against Her, in which Agnes Wallace-Villa plays the leading part very effectively, had a prosperous week at Jacobs' Clark Street. Birds of a Feather 15-20.

Grand Opera in French and Italian has served to fill the vast Auditorium with the fashionables of the town. Emma Eames received an ovation upon her appearance in Lohengrin, and the whole co. is exceptionally good. Of the artists making the chief success, Miss Eames, Marie Van Zandt, Jean de Reszke, and Giulia Ravogli, were prominent. Same 16-20.

W. L. COSSAR.

ST. LOUIS.

Nat Goodwin drew large houses at the Grand Opera House during the week ending 14, in his two comedies, The Nominee and A Gold Mine. Herrmann next week.

W. H. Crane did an equally big business at the Olympic Theatre in The Senator. He presented Newport, a new play the last two nights of the engagement. E. S. Willard in the Middleman 16-21.

Charles Gardner, the graceful dialect comedian, presented Captain Karl at Pope's Theatre to big audiences. A Hole in the Ground 15-21.

The Duff Opera co. played its second weeks' engagement at the Hagan before large audiences. Helen Bertram, the prima donna, made another hit with her singing and acting, and never looked better or sang more sweetly than she did in the part of Paola. German Drama and Comedy 30, 15-20.

Gus Hill's World of Wonders, Vaudeville co. played a week's engagement at Havlin's Theatre to big audiences. The entertainment included many clever sketches by able artists. McCarthy's Mishaps 15-21.

James Hyde's specialty co. did a fine business at the Standard Theatre during the week. Henry Burlesque co. next week.

Willie Price, a pretty St. Louis girl, has become a member of the Duff Opera co.

Through the kindness of Manager Ollie Hagan, fifty members of the Missouri School for the Blind attended the Hagan, and heard the opera, Paola.

Manager Matt. Ryan has been quite ill, but is much better now. His life at one time was despaired of.

Harry Fillmore is superintendent of programmes at the Hagan, and does some clever mirror advertising for the theatre.

George June is here, in the interest of Herrmann, this week, but will leave 16 for New York, where he closes his engagement.

It is rumored that Bettina Gerard will soon leave the Duff Opera co.

Selli Simonson, the musical director for the Duff opera co., is well known and liked in St. Louis.

Gussie Cogan introduced a characteristic dance in Paola that made a hit.

Miss Behrens, the leading lady of Robert Mantell co., was taken ill during the latter part of Mr Mantell's engagement here last week at the Olympic Theatre, the doctors positively forbidding her acting. So Mr Mantell telegraphed Miss Lander, who originally played Miss Behrens' part in The Louisianan, and she came on from New York to play one night.

Messrs. Noxon and Toomey painted some very handsome scenery for the production of Mr. Crane's Newport, his new play that was given for the first time on any stage 14.

Julia Baker, whose husband is a son of the general manager of the Western Union Telegraph Company here, has decided to go on the stage, and has joined the Luff Opera co.'s chorus.

Minnie Bridges, a very pretty St. Louis girl, who has been on the stage several years, and who has displayed extraordinary histrionic talent, has been visiting her parents here. She has been understudy this season for the leading part in C. P. Bishop's County Fair co. She will return to New York in a few days.

Mattie Sylvia, a pretty chorus girl in the Spencer Opera co., and who played at Uhrig's Cave last Summer, was married here to Dr. Turnbull, whose office is in Havlin's Theatre building 5.

W. C. HOWLAND.

DENVER.

The Still Alarm was at the Broadway 9-7, and it was finely put on. Business was not large at this house or at any of the theatres during the week.

The Hustler occupied the Tabor stage all the week.

I think that the stock co. at the People's appeared as advantageously in The Two Orphans as in anything they have brought out so far, and I don't know but more so. Miss Lane was an excellent Louise—the best personation she has yet been seen in. The Corsican Brothers was also presented during the week.

I made a "break" when I said that Fanny Davenport was at the Broadway the week that Sindbad was at the Tabor. It's the following week.

The openings last night 9, were Mattie Vickers at the Broadway, Primrose and West at the Tabor, Under the Gaslight at the People's, and all received a gratifying patronage.

Mattie Vickers has never played in Denver before this time. It's in the dialect, wherein lies the chief charm of her acting in Edelweiss.

Gilmore's Band is filling engagements in some of the circuit towns at this writing.

W. P. PEABODY.

CLEVELAND.

The County Fair had a very successful engagement at the Opera House 2-7. Marie Bates was very good as Abigail Prue. Agnes Huntington will open 9 for three nights in Planchette's latest opera, Captain Therese. The advance sale is very large and indicates a very successful engagement. Mrs. Eastlake will open 12 for three nights and matinee in Clito and A Yorkshire Lass.

The Little Tycoon closed a very fair engagement at the Lyceum Theatre 7. A Texas Steer will open 9 for three nights. Frank Daniels finishes the week, opening 12 for three nights and matinee in Little Puck.

Money Mad did a large business 2-7 at Jacobs' Theatre. Dowling and Hassen 8-14.

Fay Foster Burlesque co. did a good business at the Star Theatre 2-7. Vadis Burlesque co. 9-14.

Colonel Robert Ingersoll will lecture on Shakespeare at Case Hall 10.

Manager A. F. Hartz returned from an extended visit to the East in time to vote Election week.

Business Manager Maurice Welfare, of the Opera House, has full control while Mr. Hartz is absent. Mr. Welfare is an able lieutenant for Mr. Hartz, and is very successful.

Manager Arthur Thomas, of The County Fair, greeted his many friends here last week.

The County Fair, Little Tycoon, and Fay Foster co. all left on a special train for Buffalo at the close of their engagements in this city.

The new theatre on the West Side seems to be a sure "go" this time. Brady and Garwood are to control it. It is to be the largest theatre in the city with a seating capacity of 2,200 people, and will be located on Pearl Street, opposite the West Side Market. It will mostly depend on the people west of the river for its patronage.

Manager Welfare is becoming an optimist. He says that, despite all the theatrical wrecks on the road, the local theatres are making money, and that Cleveland is getting to be a better show town every day.

JULIUS MEYER-ENSDORF.

NEW ORLEANS.

Hazel Kirke, a favorite domestic drama, has done a fine business at the Grand Opera House, with Effie Ellsler and C. W. Couldock in the cast. Conried Comic Opera in Poor Jonathan 15-21.

The Fast Mail, with a good cast, has done well at the St Charles Theatre. Ada Melrose in The Southern Rose 15-21.

Kate Mortimer, a new star to the Southern circuit, played a repertoire of excellent plays at the People's Theatre. Barlow Brothers' Minstrels 15-21.

The Academy of Music closed 8 for a week, and will reopen 15 with Daniel Frohman's co. in Prince and Pauper.

The new French Opera troupe has been doing a fine business. La Juive, Les Huguenots, La Favorite, Chimes of Normandy, Robert le Diable and Rigoletto have been presented with great success.

Le Grand White is in the city as advance representative of little Elsie Leslie and Daniel Frohman's co. in Prince and Pauper.

Walter J. Lamb, manager of the Conried Opera co., is in the city.

The veteran showman, Nick Roberts, who has just closed a season with the John Robinson circus, is in the city with an eye to business.

Walter H. Ford, who was formerly with the Ship Ahoy co., and lately one of the unfortunates left here by the ill-starred Castles in the Air, has signed with Lewis Morrison for next season.

An extra performance was given at the French Opera House 11 complimentary to the American Bankers' Association, which held a meeting here.

LAMAR C. QUINTERO.

WASHINGTON, D. C.

One of the largest audiences of the season crowded Albaugh's 9 to see Harry Askin's Comic Opera co. in The Tar and Tartar, with Digby Bell and Laura Joyce Bell in the title role. The President and his family were among the audience, and the box they occupied was beautifully decorated with flags and flowers. The audiences throughout the week were uniformly large. Modjeska 16-21.

That Shenandoah continues to hold its place in the estimation of amusement lovers at the nation's capital was fully evinced by the crowds that nightly visited the New National to greet the return of this popular play. Blue Jeans 16-21.

The two one act operas of the Jolly Students and Cavalleria Rusticana were sung by Rudolph Aronson's Opera co. and drew large attendance every night to the Academy of Music. A. M. Palmer's co. in Alabama 16-21.

Not to be outdone by the Academy's double bill, the Bijou likewise treated its patrons to a twofold enjoyment, and drew good houses every night of the week. The attraction was the Ferree and Fehrmann co., and the plays given were The Power of Love and Uncle Isaac. N. S. Wood 16-21.

The Patrol, by A. M. Simon's co., filled the house nightly at the Lyceum. Dr. S. M. Landis, the Philadelphia tragedian, will lecture 12 on the subject "A Word to the Front Rows, or What Makes Men Baldheaded."

Lillian Landis, the soprano, was formerly a member of the McCaull Opera co.

Next week the Lyceum will have Whallen and Martell's comb. one of whose members, William Golden, is a Washingtonian.

EDWARD A. OLDHAM.

KANSAS CITY.

Big business greeted The Dazzler at the Grand Opera House 4-7, and the audiences seemed greatly pleased with the performances, which were full of good songs and dances and new jokes. Kate Castleton was exquisite in her specialties. Lena Merville was dainty and sprightly in her dances, and Joseph A. Gott danced well and had a make-up which was as hideous, but amusing.

Rose Coghlan presented Dorothy's Dilemma at the Coates' 5-7 to good houses. She and her clever co. seemed out of place in this piece to all who had seen them in more pleasing roles. William Redmund and John T. Sullivan did their small parts well, and Thomas Whiffen was good in the lighter passages of his role of Pattersby. Helen Russell was very charming as Mrs. Pattersby. She was married on Wednesday to Mr. Sweeney, of O'Dowd's Neighbors; they parted the same day, she coming here with her co., and he going to Cincinnati with his. What a queer honeymoon some stage folk do have. Rose Coghlan lost two diamond rings valued at $1,000 while coming here 4.

Standing room only was the sign at the Grand 8 when U and I opened for a week. John T. Kelly and "Dutch" Daly in the leading characters and Florrie West, a London music hall artiste, were the features. Lillian Lewis 15-21.

The Coates' attraction 9-14 was The Still Alarm, which has been seen here before. The present co. is a good one and give a very even performance. The engine house scene was exceedingly realistic. George Fawcett was forcible and natural as Jack Manly. M. J. Gallagher very amusing as the old fireman, and Mrs. Selden Irwin made a fine motherly old woman. The quartette's singing was heartily encored. Business good. Gasperone, by local talent, 16-21.

Aunt Bridget's Baby had a prosperous week at the Gillis, opening 8 to a crowded house. George Monroe was as amusing as ever as Aunt Bridget, and Nellie Rosebud did neat and lively work as the Baby. Numerous specialties by the co. were well done, and the musical numbers were redemanded. Devil's Auction 15-21.

The Ivy Leaf had a good run at the Ninth Street Theatre 8-14, and its popularity seems undimmed. The play is more natural than most exaggerated Irish plays, and therefore holds its own through the sympathy of its audiences. Smith O'Brien still acts the part of Murty Kerrigan with force and grace, and the rest of the co. furnish good support. Gus Hill's Novelties 15-21.

Gilmore's Band will give two concerts at the Auditorium 13, under the management of Prof. S. Kronberg, of this city.

The Thursday matinees at the Grand are largely attended.

FRANK B. WILCOX.

DETROIT.

Although Evans and Hoey have lighted their Parlor Match in Detroit so many times that it would seem as if by this time it should be burned out, still such does not seem to be the case, as a large audience greeted these popular comedians at the Lyceum Theatre 9. Charles Evans as I. McCorker and William Hoey as Old Hoss are both as funny as ever. Old Hoss' new topical song, "A Job Lot," caught the house. The supporting co. contained familiar faces, James T. Galloway, Minnie French, and Levey Sisters, who contributed their share in making a success of the entertainment. Money Mad 16-21.

Rhea opened a week's engagement at the Detroit Opera House 9 to a good-sized audience in her new play, La Czarina. Rhea has always been a favorite in Detroit; and her work in La Czarina will all the more firmly establish her position, for it must be stated that La Czarina is a stronger and better play than any she has presented here of late. While she has improved somewhat in her command of the English tongue, yet at times, probably through carelessness, it is quite hard to understand her. William Harris as Peter the Great was excellent, as was also Errol Dunbar. Much interest was taken in Una Abell, a Detroit girl, who played the part of Olga. Unquestionably she has natural talent, and did some fine work. At other times, however, she was not quite up to the part. A High Roller 16-20; Jefferson and Florence in The Rivals and The Heir-at-Law 20, 21.

At Whitney's Sims and Pettitt's Master and Man opened a week's engagement 9. Dominick Murray, in his old and original part of Humpy Logan carried off the honors, closely followed by W. H. Edwards and Marguerite Fealy. The Workingman's Quartette and the acrobatic act of the three Martinetti Brothers, were well received. The Hustler 16-21.

At the Griswold Street Theatre Emily Zola's Parisian Beauties (from New York) opened a week's engagement 9. The co. contains some clever specialty people including Lida Gardner, Ned West, Billy Arnold, the Zolas, and taken altogether, gave a very good variety performance and are doing a good business. The Nibbes' Burlesques 16-21.

Ada Jewell, of this city, will take the part of Lucille in the Parlor Match 11.

FREDERICK K. STEARNS.

BROOKLYN.

Men and Women, presented at the New Park Theatre week of 9, is the strongest play that has been seen here this season. It had full houses all the week, and was presented with the original cast that appeared in the metropolis. The stage settings at the Park Theatre this season are especially complete and appropriate, and the management deserve credit for the close attention paid to this oft-slighted but very essential branch of the performance. George Thatcher's co. in Tuxedo 16-21, followed by Cora Tanner in her successful play, Will She Divorce Him?

Business at the Grand Opera House continues excellent, and My Jack, which was presented 9-14, had a large patronage. The shipwreck scene, the desert, and other scenic effects were loudly applauded. Roland Reed is at the Grand 16-21, presenting his recent New York production, The Club Friend.

Holmes' Star Theatre had a succession of good houses week of 9, Agnes Herndon in La Belle Marie constituting the bill. Annie Ward Tiffany in The Step-Daughter 16-21.

Mr. Hogan, who presides at the box-office of the Star, is popular in theatrical and newspaper circles of this city.

The Howard Athenæum co. was at Hyde and Behman's Theatre week of 9 and gave an entertaining programme to large business.

K. M.

BROOKLYN, E. D.

Stuart Robson (the happy bridegroom) in Is Marriage a Failure? and The Henrietta played to crowded houses at every performance at the Amphion 9-14. The Lilliputians in The Pupil in Magic 16-21.

Harry Lacy in Jack Royal of the 92nd to good business at the Lee Avenue Academy of Music 9-14. Lizzie Evans in Miss Prue 16-21.

The Limited Mail, Elmer E. Vance's realistic comedy-drama, played to large business at the Bedford Avenue Theatre 9-14. Frederick Paulding 16-21.

Two Old Cronies, one of the best musical farce-comedies ever seen in this section, crowded the Novelty 9-14. The work of Wilson and Heffernan, the Don Sisters, and Fanny Bloodgood was excellent. The Vendetta 16-21.

The Watson Sisters' Burlesque co. to fair business at the Grand Theatre 9-14. Daly and Devere, Flatow, and Ida Corson were the only redeeming features of the entire show, although it was boomed and recommended so highly by some prominent agents. Irwin Brothers' Specialty co 16-21.

FRANK F. HOBBY.

LOUISVILLE.

The Old, Old Story was favorably received at Macauley's. Daniel Sabel, a former Louisvillian, plays a part, and is interested in the management.

Gus Williams in Keppler's Fortunes and The Midnight Bell divide the week of 9. Carmencita follows.

Fanny Rice in A Jolly Surprise was a potent attraction at the Masonic. Co. good, particularly the comedian, Mack. The Clemenceau Case 12, to be followed by The Dazzler.

Emma Juch and her large opera co. sang Cavalleria Rusticana, Faust, and Tannhauser during the engagement at the Auditorium. Lizzie MacNicol and William Mertens shared the honors with the prima donna. Large and fashionable audiences were in attendance, and another success is added to the Auditorium list.

The Wilbur co. is doing well in its second week at Harris'. Two performances are given daily. White Slave 16-21.

At the Bijou, A Social Session is drawing crowded houses. It is a bright piece of patchwork, well performed by capable people. The Nabobs 16-21.

The Lilly Clay Colossal Gaiety co. opened to the capacity of the Buck. The show offered is a first-class one of its kind. Lilly Turner's English Girls co. next.

Bill Nye spent several hours here 9, en route South.

Susie Kirwin receives the ladies of her audience upon the stage after each matinee performance, and serves them with tea. Large numbers avail themselves of the opportunity.

McIntyre and Heath are strong cards with Dockstader's Minstrels, which were at the Masonic 4-7.

Guille, the diminutive tenor of the Juch co., received some good-natured guying from the local papers. His small stature makes him almost ridiculous in the heroic parts he is called upon to assume.

Daniel Dougherty, the orator, lectured at the Auditorium 9 to a very large audience. His subject, "Orators and Oratory," was treated in a masterly manner.

CHARLES D. CLARKE.

JERSEY CITY.

Blue Jeans, which was presented at the Academy of Music 9-14, "caught the town" in a manner not seen here for many a day. On the first night "standing room only" was displayed for the first time this season, and to the end of the engagement the house was packed, and hundreds turned away at each performance. The play was given with an excellent cast, which included Robert Hilliard, George D. Chaplin, Herbert Carr, Jennie Yeamans, Judith Berolde, and Marion Strickland. The stage effects were striking, the saw-mill scene working the audience up to a state of great excitement. Edgar Selden 16-21.

Mr. and Mrs. Boron appeared in The Plunger at the Opera House 9-14. Good co. and realistic stage effects. It affords the stars abundant opportunity to display their ability. Business good. Frank Mayo 16-21.

W. C. F.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—OPERA HOUSE: John Fay Palmer as Arbaces, the Egyptian priest, in The Last Days of Pompeii 4, 5 to large audiences. McCabe and Young's Minstrels 9, 10.——THEATRE: Katie Putnam in Love Finds a Way 3, and Erma the Elf 4, crowded houses. Maude Atkinson in The French Spy to a large audience 6; matinee and evening 7; small houses. Conried Opera co. 11.——ITEMS: Mr. Palmer informed your correspondent that Eugene Cramer will begin very soon painting an entire new set of scenery for The Last Days of Pompeii. Although three members of this co. left on short notice at Atlanta, Mr. Palmer kept his dates here, giving a good performance.—W. J. Lamb, manager of the Conried Opera co., was here 5.—Manager Frank O'Brien, wife and daughter, of Birmingham, arrived here from Atlanta 6.

SHEFFIELD.—OPERA HOUSE: Patti Rosa in Dolly Varden to the largest house of the season 3. Will Mandeville has a fine baritone voice, and is a pleasing comedian. Beach and Bowers' Minstrels to a small house 9, owing to stormy weather. Emerson's Minstrels 22.——ITEM: Yellowstone Kit has pitched his tent here, and gives a free entertainment every day, which is well patronized.

NEW DECATUR.—ECHOLS' OPERA HOUSE: Patti Rosa in Dolly Varden attracted one of the largest audiences of the season 4. Vernona Jarbeau 9; Salvini 12.

TUSKALOOSA.—ACADEMY OF MUSIC: Maude Atkinson in The French Spy 2; small house.

EUFAULA.—MORRIS OPERA HOUSE: Clemenceau Case 2; fair business. Fat Men's Club 10; George Wilson's Minstrels 17; Uncle Hiram 19.——ITEM: Victor Martin, formerly of this place, but recently of Birmingham, has joined the Castles in the Air Opera co.

MOBILE.—THEATRE: Effie Ellsler in Hazel Kirke and Miss Manning 3, 4. Business very good. McCabe and Young's Minstrels 6, 7; fair audience of colored citizens.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Fat Men's Club 2, 3; good show to light business. Charming Katie Putnam 4, 5 to small houses. Manager Frank P. O'Brien and family left for Augusta, Ga., 3. Treasurer A. P. Shaver is taking in the Alabama Fair at Montgomery, Ala.

SELMA.—ACADEMY OF MUSIC: Maud Atkinson 8 to very poor business. Katie Putnam (one of Selma's favorites) 6 to immense business. Palmer's Last Days of Pompeii 9 had a fair audience, but the play was not deserving of it.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE: Spider and Fly 7 played to the largest Saturday night business of the season.

PINE BLUFF.—OPERA HOUSE: Reeves' English Opera Bouffe co. in Faust 3; best house of the season. Spider and Fly 6; full house.

HOT SPRINGS.—OPERA HOUSE: Reeves' Opera Bouffe co. in its farcical Faust 4 to fair business. Performance below the standard. It was claimed by the management that the leading performers were in Little Rock 11. George Wilson's Minstrels drew a packed house 5.

LITTLE ROCK.—CAPITAL THEATRE: Jarbeau Comedy co. in Starlight to a large audience 4. Spider and Fly 5; good house. Gus Williams in Keppler's Fortune 6, matinee and evening, to packed houses. George Wilson's Minstrels 9; S. R. O.

CALIFORNIA.

PASADENA.—GRAND OPERA HOUSE: Dr. Bill 5; good business.

LOS ANGELES.—GRAND OPERA HOUSE: Fairly good houses greeted Dr. Bill 2-4. Fanny Davenport in Cleopatra 10-12, with large advance sale.——ITEMS: Ben Stern is in town arranging for Fanny Davenport's season.—The Dr. Bill co. is playing this circuit to good business.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Rosina Vokes to good business 2. Rosneer's Hungarian Orchestra gave two concerts (afternoon and evening) to fair business.

PUEBLO.—GRAND OPERA HOUSE: Rosner's Hungarian Orchestra 7; very light business both afternoon and evening, owing to rain and lack of proper advertising. Golden Dramatic co. 9, 10. Gilmore (two concerts) 11; very large advance sale.——MINERAL PALACE: Innes' Band to small business 2, 3, owing principally to the fact that the heating apparatus fails to properly heat the large auditorium of the Palace. The concerts were excellent, and no doubt would have been well patronized had there been any assurance of comfort. Theatrical and musical attempts have failed at the Palace principally because of the lack of business enterprise displayed on the part of the management heretofore, but better things are promised now, as the officers of the Palace have assumed charge of its management themselves. New heating apparatus and incandescent electric lights throughout are promised in the near future.——ITEM: The De Reemer has been leased by Denver parties and George M. Haight, of Pueblo, its former manager. It has been remodeled, and was opened last Monday as a museum. The management report a successful week.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Again a new play was tried on the provincial "dog" 9, 10. It was written by Martha Morton, who wrote the *World* prize play, The Merchant, Geoffrey Middleton, etc. The popular comedienne, Lizzie Evans, enacted the star part, receiving much favorable comment. The new play is entitled Miss Prue. The story is an interesting one and the supporting co. all that could be desired. Some slight alterations and the usual pruning of new plays will be necessary, but, taken *tout ensemble*, the play should be a great success. The cast: Frank Conver, William S. Harkins, Silas Seton, Robert McNair, Joe Jarves, Henry Bagge, Reuben Chamberlain, J. G. Bauer, Farmer Cleves, an old relic, Ed. Van Veghten; Rev. Septimus Richardson, J. G. Bauer; Felix Featherdake, artist, John Lenigan; Henry, Lillie Sinclair; Alice Chamberlain, Natalie Churchill; Kitty Cleaves, Katherine Eckert; Mary Reeves, Jean Trevellyon; Prue, Lizzie Evans. Modjeska filled the house 11. Her Rosalind was as charming as ever. The supporting co. is excellent. Blue Jeans 13, 14.——ITEMS: Martha Morton witnessed the production of her play at Proctor's 9, the opening night.—Manager Lloyd telephoned to Trinity College recently for two good looking students to come down and act as supers. The student who happened to be at the other end said he would come with a friend, and they did.—Louis Shea has joined the Akerstrom co., on tour in the West, abandoning his idea of clerking at the Albemarle.

NEW HAVEN.—HYPERION THEATRE: Blue Jeans, with buzz saw attachment, drew a packed house 11, and will have a larger house to-night, 12. Lawrence Hanley, Arthur Moreland, Laura Burt, and Harriett Ford, in the leading parts, were excellent. Supporting co. good. Scenery fine. Modjeska 13.——PROCTOR'S OPERA HOUSE: Sam Jack's Creole Burlesque co. to a fair house 6. Two Sisters 10; Louis Aldrich 11, 12.——GRAND OPERA HOUSE: Harry Kennell's Variety comb. 5-7 pleased large audiences. Night Owls opened 6 for a week's engagement to S. R. O., and that little sign in the box-office window has been displayed ever since. Howard Athenæum co. 10-18.——ITEMS: The advance sale for Two Sisters is very large, considering the number of times it has been played here.—George W. Hageman, of The Fire Patrol, is in town greeting old friends. Mr. Hageman was formerly manager for Proctor's.—For many favors shown me while acting as treasurer for him, I wish him a prosperous season, and a long life on Easy Street.

NORWICH.—BROADWAY THEATRE: Modjeska appeared in As You Like It 6 to a crowded house. Madame Modjeska as Rosalind is incomparable, and her support, including T. B. Thalberg as Orlando, was superb. The co. were recalled after every act, and the charming actress was deluged with flowers. Lizzie Evans in Martha Morton's new play, Miss Prue, to a small house 11. The piece is a comedy-drama of ordinary merit, and needs considerable alteration to ever make it a success. Miss Evans worked hard, and was bright and clever, and her co. is fairly good.——ITEMS: Miss Freeman, a sister of Mrs. Austin Huntington, of this city, is a warm friend of Modjeska, and has traveled extensively with her as a companion. A reception and theatre party were given by Mr. and Mrs. Huntington in honor of Modjeska and her husband, who were their guests during their stay in Norwich.

MYSTIC.—OPERA HOUSE: Gus J. Wallace in St. Perkins 6; good business. French Folly co. 21.

WILLIMANTIC.—LOOMER OPERA HOUSE: The Soudan 6; large business. A Pair of Kids 10; fair business.

THOMASTON.—OPERA HOUSE: The Dumary Comedy co. presented The Outcast, Suspense, and The Legacy to large business 9-11.

BRISTOL.—OPERA HOUSE: Kindergarden co. 6; small house. Hands Across the Sea 10; crowded house.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE: Remenyi Concert co. 9; large and appreciative audience. Ezra Kendall in A Pair of Kids 11.

MERIDEN.—DELEVAN OPERA HOUSE: Barrington Concerts, chorus one hundred voices, and orchestra in The Holy City 5; big house. Choruses fine. Annie Coffin's readings were well received. Niobe to a fair-sized audience 7. My Partner to fair business 9. A Pair of Kids to fair business 11.

WINSTED.—OPERA HOUSE: Wilson's Novelty co. 5; miserable performance to empty seats. W. H. Powers' co. in The Fairies' Well 10. Stormy weather prevented a large audience. The best Irish play this season.——ITEMS: Manager Spaulding did play the Wilson Novelty co., and regrets having rented them the house, as such cos. are a detriment to the class of attractions we are having.—George W. Hageman, in advance of The Fire Patrol, was in town 9, looking after the interests of his co.

NEW BRITAIN.—OPERA HOUSE: Hands Across the Sea 3; big house. Niobe and Blue Jeans next.

WATERBURY.—JACQUES' OPERA HOUSE: One of the largest and most enthusiastic audiences of the season witnessed Abbott and Teal's co. in Niobe 6. Eleanor Carey in Niobe captivated her audience. Owing to other attractions, W. H. Powers' excellent co. in The Fairies' Well had only a fair-sized audience 9, but they gave a very satisfactory entertainment.

PUTNAM.—OPERA HOUSE: She Couldn't Marry Three 2; big business. Hi Henry's Minstrels 3; crowded house.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: Margaret Mather in Nance Oldfield and The Love Chase attracted a select audience 6, who greatly enjoyed the performance. Kidnapped 10, 11; fairly good business. Pauline Hall in Mme. Favart 12; big audience.——ACADEMY OF MUSIC: Hart's Boston Specialty co 9-14; good business. The engagement was for three nights, but was extended for the week. All the performances were well attended.

FLORIDA.

PENSACOLA.—OPERA HOUSE: Effie Ellsler 2 in Hazel Kirke; large and delighted audience. Carter's Fast Mail 7; fair house. Lewis Morrison 9 in Faust; crowded house and appreciative audience. Conried Opera co. in Poor Jonathan 12.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE: Alabama to the most cultured and highly-pleased audience of the season 2. Uncle Hiram 3; poor house. Alexander Salvini in Don Cæsar, Child of Naples, and Three Guardsmen 4, 6 to paying business and delighted audiences. The Clemenceau Case 6; light house. Katie Putnam in Old Curiosity Shop 10 for the benefit of W. L. Brennan, the popular treasurer of the Opera House. Sale very large.

ATLANTA.—DE GIVE'S OPERA HOUSE: Neil Burgess's County Fair 2, 3; large and appreciative audiences. The Fat Men's Club 4, 5; good business. Alexander Salvini 6, 7; large and fashionable audiences.——EDGEWOOD AVENUE THEATRE: Last Days of Pompeii 2, 3; fairly good business.

BRUNSWICK.—L'ARIOSO OPERA HOUSE: Carter's Fast Mail 5; good house. Conried's Opera co. 5 sang Poor Jonathan to a fair-sized and select audience. A. W. T. McCollin and Fannie Hall are old favorites here.

MACON.—ACADEMY OF MUSIC: Clemenceau Case to a small audience of the male persuasion 4. The most delightful performance of the season was Alabama, presented by A. M. Palmer's co., 7. Frank Bangs as Colonel Preston, and Burr McIntosh as Colonel Moberly, shared the honors of the performance. With the exception of Miss Eustace as Mrs. Pace, the women in the cast are sadly in error as regards Southern dialect. Conried's Opera co. presented Poor Jonathan to a fair house 9. Good performance, but not sufficiently so to warrant an advance of fifty per cent. in prices.

COLUMBUS.—SPRINGER OPERA HOUSE: Last Days of Pompeii 7; large house at matinee. Performance very poor, consequently a very small audience at night. Acting manager stated that three of the co. left in Atlanta without notice. Your correspondent failed to see but five persons to sustain the cast of fifteen characters. Maud Atkinson, supported by a poor co., presented The French Spy 9 to extremely light business.——ITEM: Ada Sterling, leading lady Last Days of Pompeii co., who played five parts in the performance here, left the co. and returned to New York. Cause: Could not collect salary due her. The co. is evidently on its last legs.

AMERICUS.—GLOVER'S OPERA HOUSE: Clemenceau Case 3; small and poorly pleased audience. Conried Comic Opera co. presented Poor Jonathan 10; large and fashionable audience. Fat Men's Club 12.

SAVANNAH.—THEATRE: Alabama to large and well-pleased audiences 5, 6. The Clemenceau Case 7; fair business. Uncle Hiram, aided by a good band, drew a good house 9. J. C. Stewart's Fat Men's Club 10.

ROME.—NEVINS' OPERA HOUSE: Katie Putnam in Love Finds a Way 7; large house. Patti Rosa 16; advance sale indicates a packed house.

ILLINOIS.

DANVILLE.—GRAND OPERA HOUSE: Turner's English Blondes 9; good-sized house. McCarthy's Mishaps 11.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: Lost in New York packed the house 2. Society events and election returns kept many from Indigo, given by the Carleton Opera co. 3. A first-class performance in every respect. Hyde's Vaudeville co. drew a fair-sized audience 6. The Broom-Maker to a small house 7.

QUINCY.—OPERA HOUSE: Three of the most pleasing and unique performances of a "whirness" were given 5-7 to crowded houses by home talent for the benefit of Blessing Hospital. After all expenses were paid the performances netted $600. Uncle Tom's Cabin 10; Russell's City Directory 11.

MORRISON.—OPERA HOUSE: Walker Whiteside and co. presented Hamlet 9 to big business at advanced prices. The star in the title role is rightly entitled to the praise bestowed upon him. His support was only mediocre.

BLOOMINGTON.—NEW GRAND: Hyde's Vaude-

ville co. 4; good business. Pearl of Pekin opera co. 5; light house. O'Dowd's Neighbors 6; large and well-pleased audience. A Soap Bubble 9; poor business; inclement weather.——BURLEY THEATRE: James Reilly in The Broom Maker 9; poor business, due to numerous counter attractions.

LA SALLE.—ZIMMERMANN OPERA HOUSE: The Pearl of Pekin was presented 6 to a large and well-pleased audience. The Stowaway 7 to a top-heavy house. The stage settings were very fine, especially the vacht scene, which was loudly applauded. The co. is a good one, and deserved a full house.

ELGIN.—DU BOIS OPERA HOUSE: A Bunch of Keys 3; fair house. Ole Olson 6; good business. Russell's City Directory pleased a big house 10.

PEORIA. THE GRAND: Mark Murphy's O'Dowd's Neighbors 5; good house. E. S. Willard 30.——ITEM: The CHRISTMAS MIRROR will have a large sale here this year, as many have already been ordered from the news dealers by those that know what to expect from former issues.

DECATUR.—GRAND OPERA HOUSE: The Pearl of Pekin 4; well-pleased audience. Hyde's Specialty co. 5; fair business. O'Dowd's Neighbors 7; large house.——ITEM: Harry Jackson's Dramatic co., the members of which have all arrived, will make its first appearance at the Grand 21 in The Hoop of Gold.

JACKSONVILLE.—ODEON HALL: Edward Southers' Robinson Crusoe 3; Braving the World 4; both to small houses.

CHAMPAIGN.—WALKER OPERA HOUSE: Lost in New York 4; remarkably good house. The Campanni-De Vere Concert co. 7; large and very well-pleased audience.

ALTON.—TEMPLE THEATRE: Theodore Thomas' Chicago Orchestra 4; large and fashionable audience. Special trains were run from surrounding towns. A Social Session to a well-pleased crowd 5. Hyde's Big Vaudeville co. drew a top-heavy house 9. The co. has some excellent features.——ITEM: Harry Clark, ahead of Hyde's Big Vaudeville co., made many friends while here, and is a hustler from hustlerville. The Shadow Detective 9; Bill Nye 13.

AURORA. OPERA HOUSE: The new house was dedicated 6. Speeches were made by Mayor Frazier and other notables, among whom were Governor Pifer and Lieutenant-Governor Ray. The house is neat and substantial, and is the pride of the city. The Carleton Opera co. in Indigo was the opening attraction. Bunch of Keys 9; full house.

WAUKEGAN.—PHŒNIX OPERA HOUSE: Devine and Combs' World of Wonders op. 6, 7; small houses.

JOLIET.—JOLIET THEATRE: Probably the most representative audience that assembled in Joliet for some years was gathered 4 at this new theatre, on the occasion of its opening. This house is, without doubt, the finest theatre in every respect in Illinois, outside of Chicago. It is absolutely fire-proof, and has numerous exits in case of fire. The proscenium opening is protected by an asbestos curtain, and all doors are metal covered. It is illuminated by gas and electricity, there being 200 colored incandescent lights and 100 gas jets. It is heated by steam. The auditorium floor is perforated under each seat, and steam pipes laid under the floor. The Carleton Opera co. in Indigo was the opening attraction. The co. gave Nanon 3. Ole Olesen 7; packed house. The singing and dancing of Alice Evans as Genie was especially fine. Pearl of Pekin 9. Small house for such an excellent performance. Bill Nye and Burbank 12.

ROCKFORD.—OPERA HOUSE: A Bunch of Keys was presented to a fair house 4. Birds of a Feather 5 to a fair house. The City Directory was a disappointment to a fair house 9.

OTTAWA.—SHERWOOD'S OPERA HOUSE: The Cruiskeen Lawn 4 to medium business. Co. not up to the average. Owing to inclement weather The Pearl of Pekin played to a small but highly appreciative audience 7. Dr. Herbert L. Flint, the mesmerist, 9-14, to good business. The Stowaway 17.

FREEPORT.—GERMANIA HALL: The May Bretonne co. to large and pleased audiences week ending 7.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: A Midnight Bell 9-11 opened to a large audience, and, as usual, gave a satisfactory performance. The cast is almost the same as seen here before, including Messrs. Richards, Canfield, and Dillon, whose separate personations approach perfection in their respective roles. A Texas Steer 12-14. W. H. Crane in The Senator 16-18.——ENGLISH'S OPERA HOUSE: Gilmore's Devil's Auction 9-11; business only fair, though the production was deserving of better attendance. The ballet was led by Mlle. Adele Kanis, and specialties were introduced by the Lorellas, Carmencita 12-14, Aunt Bridget's Baby 17-21, The Dazzler 23-25. PARK THEATRE: Peck's Bad Boy opened 9 to S. R. O. The Boy Tramp 16-21.——ITEM: It is with great pleasure that I can safely say that Romeo Johnson, of the Grand Opera House, is convalescent, and his familiar face will not be missed much longer in theatrical and club circles. It will be remembered that Mr. Johnson went to London with Colonel John C. New, but returned, as he liked Indianapolis better than London society.

NEW ALBANY.—OPERA HOUSE: The National Flower, a pleasing little opera, was well rendered by local talent 5-7. The singing of Mrs. Carroll Carr was especially fine. The comedy parts were well handled by Messrs. Lee, Gibbons and Carroll Carr. The advance sale of Lew Dockstader's Minstrels is very large.——ITEMS: George Powers, of the Dockstader Minstrels, is a New Albany boy.—Messrs. Shipman and Ellis, known to the profession as the Barcliff Brothers, joined Kennedy's Laugh-Makers 9.—Gus. Weaver, formerly with the Cora Van Tassel co., has written a play, which he will put on the road some time next month.

MARION.—SWEETSER OPERA HOUSE: Florence Bindley in The Pay Train 5, was warmly received by a very large audience. Hand of Fate 7 was deserving of the liberal patronage it received. Beatrice Moore made quite an impression with her clever work in the part of Suz-.——ITEM: Manager Livermore seems to have caught the public fancy by the quality of his bookings, as everything that is offered draws big houses. This has been the most successful season the house has ever known, and deservedly so.—Word was received here 7 of the death of Fannie Cartwright, of The Fast Mail co. She was run over by a train in Chicago while attempting to cross a railroad track.

RICHMOND.—PHILLIPS' OPERA HOUSE: The Henry Burlesque co. 4; fair business. The Pay Train 9; good house. The Two Old Cronies 12.

LAFAYETTE.—GRAND OPERA HOUSE: Rentfrow's Pathfinders closed an unprofitable engagement 5. McCarthy's Mishaps to S. R. O. 6. Turner's English Girls 11 to good business. Keppler's Fortunes 13.

CONNERSVILLE. ANDRE THEATRE: The Henry Burlesque co. played to a fair house 7.

WASHINGTON.—OPERA HOUSE: Gibler Comedy co. 2-7; very poor business. Graham Earl's Man in Black co. 13; Beach and Bowers' Minstrels 21.

PERU.—EMRICK'S OPERA HOUSE: Hand of Fate 9; fair business. Fast Mail 12; packed house. Dear Irish Boy (McCarthy's) 16; Bunch of Keys 19.

COLUMBIA CITY.—TUTTLE OPERA HOUSE: The Labadie-Rowell co. 4-7; small houses.——LINVILLE OPERA HOUSE: Will D. Morine's Gypsy's Warning co., billed for 4-5, but co. collapsed before reaching here. Marney and McGowen's Uncle Tom's Cabin co. 9; full house.

FORT WAYNE.—MASONIC TEMPLE: Henry Burlesque co. gave a fair performance 2 to a top-heavy house. McCarthy's Mishaps had a moderate house 6. Devil's Auction to a small house 7. Specialties good.

COLUMBUS.—CRUMP'S THEATRE: Our Irish Visitors 4; good show and fair-sized audience, in spite of rain.

LOGANSPORT.—OPERA HOUSE: The Pay Train 3; fair business. McCarthy's Mishaps 7. Pearl of Pekin 10.

ANDERSON.—DOXEY OPERA HOUSE: The Henry Burlesque co. to poor business 2. The only redeeming feature was the dancing of Mlle. Texarkana. The Pay Train to S. R. O.——A. W. Fremont in 17 to fair business 9.

IOWA.

BOONE.—PHIPPS' OPERA HOUSE: Callender's Byers Sisters' co. in Darkey's Dream 5; fair business.

MARSHALLTOWN.—ODEON THEATRE: Sutton's Uncle Tom 3; good house. Keep it Dark pleased a fair house 4. Lizzie Richmond's singing was exceptionally good. George C. Staley in A Royal Pass 10.

WATERLOO.—BROWN'S THEATRE: Keep it Dark 6; best business of the season.

COUNCIL BLUFFS.—NEW BROADWAY THEATRE: Nat Goodwin and his excellent co. gave a fine entertainment in The Nominee to a large audience 4. The Ivy Leaf co. to a fair house 5.

MUSCATINE.—TURNER OPERA HOUSE: English Burlesque co. 26.

OTTUMWA.—GRAND OPERA HOUSE: Smith O'Brien's Ivy Leaf 2; S. R. O.

OSKALOOSA.—MASONIC OPERA HOUSE: Ivy Leaf co. played to big business 3. Election night. Wills' Two Old Cronies failed to appear 5.

DES MOINES.—GRAND OPERA HOUSE: Keep it Dark to good business 2, 3. Hyers Sisters 6, 7; good houses.——FOSTER'S OPERA HOUSE: Ivy Leaf 4; good business. Evangeline has a good advance sale for 10.——CAPITAL CITY OPERA HOUSE: Sutton's U. T. C. co. 11, 12; That Woman 13, 14.——BIJOU THEATRE: Opened week of 9 with Harrigan and Caldwell, Mamie Russell, McCarties, and D'Elderia to big business.

DUBUQUE.—THE GRAND: Birds of a Feather 4 was well received by a medium-sized house. The Stowaway 5; fair business. Cruiskeen Lawn 6; good business. A Knotty Affair 12.——DUBUQUE OPERA HOUSE: Eunice Goodrich, the little favorite here pleased good houses in a round of sparkling comedies 2-7. May Bretonne 9-14.

NEWTON.—LISTER'S OPERA HOUSE: Hyers Sisters 9; half house.

DAVENPORT.—BURTIS OPERA HOUSE: Mark Murphy in O'Dowd's Neighbors 3; fair business. Cruiskeen Lawn, with DAN MCCARTHY in the leading role, 5 to good business. C. H. Smith's co. in Evangeline to large business 9. W. T. Bryant and Lizzie Richmond in Keep it Dark 11.

ATLANTIC.—OPERA HOUSE: Corse Payton Comedy co. opened a week's engagement 4 to S. R. O. at eight o'clock. Co. strong. The Hawkeye Quartette is a special feature. An American Boy is due 16.——ITEM: Business is remarkably good this season.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Kate Claxton, billed to play The World Against Her 2, disappointed the audience by substituting Two Orphans, which, though elegantly staged, and most acceptably cast, was no novelty and not what the people had come to see. The co. is a very good one. Sol Smith Russell in Peaceful Valley 5, had one of the best houses of the season. An American Boy, (is it Peck's Bad Boy revamped?) for 9; the only announcement for the week. Manager Crawford recently said, in an interview, that when the season opened he was booked almost solidly, but the dull season elsewhere had already reacted on him; several cos. announced to appear here having cancelled and some of them disbanded. Clarence Huff, Mr. Crawford's assistant (and local manager in his absence) is ill. His place is being ably filled by Mr. Harry Alexander.——GRAND OPERA HOUSE: Kate Castleton, Lena Merville, and Joseph A. Ott, with a large and excellent co. in The Dazzler 2-4. This was the finest show of the kind we have ever had in Topeka. The inimitable songs of Miss Castleton, the dancing and dressing of Miss Merville, the contralto singing of Jessa Hatcher, and the hoarse eccentricities of Joseph Ott, sandwiched in between songs, dances, jokes and the indescribable drolleries of the others, made an entertainment that was one continuous laugh from first to last. Mattie Vickers, in Edelweiss, Circus Queen, and Jacquine 8-9. The performances were fully up to previous productions and as pleasing as ever. Spooner Comedy co. week of 9, at cheap prices, opened in Inez: S. R. O. at 7:30.——ITEMS: Through error of a railroad official the Castleton co. were kept up all Sunday night and got here finally in a caboose. Though all were nearly dead from want of sleep, the performance did not show it in the least. Some "peeping Toms" were caught in the alley back of the Grand, in the act of prying into the dressing rooms of The Dazzler co. They were fined $15 each.

NEWTON.—RAGSDALE'S OPERA HOUSE: Kate Claxton in Two Orphans 6; good-sized audience. Norris' Dog Show 7; fair business.

WINFIELD.—GRAND OPERA HOUSE: Lost in London 7; light business. Gilmore's Band 14.

PARSONS.—EDWARDS' OPERA HOUSE: Flashes 5; light house.

DODGE CITY.—KELLY'S OPERA HOUSE: Shultze's Creole and Specialty co. 7.——ITEM: Manager Pearce now has the house lighted throughout with electricity, and has purchased a new piano. Both are appreciated by the profession and the patrons of the house.

FORT SCOTT.—OPERA HOUSE: Sol Smith Russell had a good house 9, even with the prices advanced fifty per cent. Peaceful Valley, his new play, is entirely different from anything we have ever seen before. It is very interesting and greatly pleased the audience. The co. is first-class in every respect. Mr. Russell was called before the curtain after the second act and made a short speech.

LEAVENWORTH.—CRAWFORD'S GRAND: Primrose and West's Minstrels drew the largest house of the season 6.——CHICKERING HALL: G. W. Kennan recited one of his *Century* articles on Siberia, to a large audience on Oct. 26. The Mendelssohn Quintette Club gave a delightful and artistic entertainment to a packed house 5.

ATCHISON.—PRICE'S OPERA HOUSE: Primrose and West's Minstrels played to S. R. O. 5. They gave a good performance.

KENTUCKY.

PADUCAH.—MORTON OPERA HOUSE: Gus Hill's Novelty co. 7; splendid business. Barlow Brothers' Minstrels 9; fair business. Burton's Tom Sawyer 7; very poor business.

PARIS.—GRAND OPERA HOUSE: Bobby Gaylor to big business 4. Good performance. Little Trixie gave a poor performance to a slim audience 6. Private Secretary 12; Pearl of Pekin 17; Electric Spark 20; Bunch of Keys 26; Katie Putnam 30.

GEORGETOWN.—OPERA HOUSE: McGinty's Troubles co. to good business 4. Two Old Cronies (Wills') delighted a fair-sized audience 7.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE: Week ending 7 proved the "banner" week of the season. The Louisiana State Fair and Shreveport Exposition, which opened 3 and closed 7, drew a large number of strangers to the city. Leslie Davis' co. presented Sea of Ice and The Diamond Mystery to good business 2-4. George Wilson was welcomed by a jammed house 5; at seven o'clock every seat was sold and the S. R. O. sign displayed, still the people rushed in until the foyer and all available space were crowded. The show was good, and everyone left well pleased. The treat of the week was reserved, however, for Friday and Saturday when Paul Kauvar, interpreted by an able co., under the management of Eugene Robinson, caught the town. The house was crowded both nights, and the universal opinion expressed was, that Paul Kauvar was the finest performance ever witnessed in this city. The audience was most appreciative, and curtain calls were frequent; at the end of the third act Miss Knott, leading lady of the co., was the recipient of a double call. Plays like Paul Kauvar, when presented in such an excellent manner, will always be greeted by large audiences in this city. Shreveport is one of the best show towns in the South; receipts for the week were $5,000, and in consequence, Manager Carter and all hands are in a happy frame of mind. Kajanka 11 and judging from the advance sale, big business.

NEW IBERIA.—OPERA HOUSE: R. D. McLean and Marie Prescott 12 Ingomar 7; good business.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: Devoy and Smiley's Comiques pleased a small audience 5. Alfred Kelcey and a fair co. presented O'Flynn in Mexico to a light house 11.

HAGERSTOWN.—ACADEMY OF MUSIC: Little Lord McLeroy 9; very small house. The Sea Queen 11; fair-sized audience.

MASSACHUSETTS.

CHICOPEE.—OPERA HOUSE: Prof. Bristol's Equine Wonders did a good business 4, 5. J. S. Murphy's Bouchal Bawn delighted a S. R. O. audience 9.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Clara Morris in Odette 5; large house. Hands Across the Sea 6, 7; good business. Modjeska as Mary Stuart to a large and fashionable audience 13.——ITEM: William Harcourt, who played the leading part in Blue Jeans last season, has been engaged to play the part of Jack Dudley in Hands Across the Sea. He starts with them 16. Blanche Hilton has also been engaged to play the part of Polly in Hands Across the Sea, joining the co. 16.

FALL RIVER.—ACADEMY OF MUSIC: A Night's Frolic was presented by Helen Barry and co. 5 to a small but enthusiastic audience. Harry Williams' Variety co. 9 to a light house. George W. Penniman, the able critic of the *Daily News*, lectured on the Passion Play 10 to a highly interested audience of fair size. Mr. Penniman is an able speaker, and always receives close attention from his audience.

NEW BEDFORD.—OPERA HOUSE: The City Directory 6 to a large house. Co. was the best that ever played the piece here, and was warmly received. Men and Women had a good-sized audience 7. A Night's Frolic 9; fair house.

PITTSFIELD.—ACADEMY OF MUSIC: Prof. D. M. Bristol's Equescurriculum 6, 7, and matinee to large and well-pleased audiences.

CLINTON.—GIBSON'S OPERA HOUSE: Ezra Kendall in A Pair of Kids to poor business 5.——J. S. Murphy 14.——TOWN HALL: Blue and Gray 6; good business. Ship Ahoy 11.

SALEM.—MECHANICS' HALL: George A. Baker's Opera co. had a week of good business 2-7.

HAVERHILL.—ACADEMY OF MUSIC: Vendetta 6 to good houses. George A. Baker's Opera co. 9-14 to large business.——ITEM: Manager E. W. Varney, Jr., of The Vendetta, is in New York making arrangements for new scenery to replace that lost here by the fire. He will rejoin his co. in Fall River. They had a reserve set that they are using at present.

MILFORD.—MUSIC HALL: Midnight Alarm 5; good business. A Night's Frolic 11.——ITEM: The horses attached to the steam fire engine used in Midnight Alarm ran away while being driven from the depot. The steamer crashed into a freight house and was damaged to the extent of about $100.

NORTHAMPTON.—ACADEMY OF MUSIC: Joseph S. Murphy in Bouchal Bawn 7; fair house. The Shackford Opera co. did a very light business 10 in The Gondoliers. With the exception of J. H. Gilbert, the co. was utterly incompetent; the singing would have been a discredit to a second class farce-comedy, and the "horseplay" and "gagging" forced into the opera would have thrown Sir Arthur into convulsions.

TAUNTON.—MUSIC HALL: Helen Barry presented A Night's Frolic 6 to a large and delighted audience. Musical Festival 10-12 drew large audiences, and was in every way the most successful ever held here.

WESTFIELD.—OPERA HOUSE: Hands Across the Sea 5; good business. The Pulse of New York 9; full house. Fairies' Well 11; limited business.

AMESBURY.—OPERA HOUSE: The Milton Aborn Opera co. 9-21 presented Said Pasha, Erminie, and The Chimes of Normandy to good business.——ITEMS: Treasurer Tuxbury, of Lothrop's Theatre, Portland, Me., was in town 21.——J. B. Benedict, formerly ticket-taker at the Opera House, Burlington, Vt., has been engaged in the same capacity at the Opera House here.

CHELSEA.—ACADEMY OF MUSIC: Clara Morris in Odette 7 at advanced prices to a large and fashionable audience. The Midnight Alarm drew a good house 9. Ship Ahoy is the next attraction.

ATTLEBORO.—BATES' OPERA HOUSE: Helen Barry in A Night's Frolic 10; small and enthusiastic audience.

WORCESTER.—THEATRE: Business fairly good with My Partner for two nights. The Soudan 16-21.——LOTHROP'S OPERA HOUSE: Good business during the week with Ethel Tucker in Myrtle Ferns. Our Angel 16-21.——FRONT STREET OPERA HOUSE: The Kernellis, or rather one of them, with a good co., did a good week's business. May Russell Burlesque co. 16-21.

MAINE.

BELFAST.—OPERA HOUSE: Leonard and Flynn's Two Irish Cuckoos co. 10; very light business.

BANGOR.—OPERA HOUSE: Leonard and Flynn's Irish Cuckoos 5; fair business. The Merchant 11; good house.——ITEM: The CHRISTMAS MIRROR will have a good sale here, and orders are coming in now.

MICHIGAN.

DOWAGIAC.—OPERA HOUSE: Myles Fadh 6; fair business.

FLINT.—MUSIC HALL: Mehan Ladies' Quartette (of Detroit) 4 to very poor business. Entertainment very good. Lottie Williams in New York Day by Day 5; fair business.

COLDWATER.—TIBBIT'S OPERA HOUSE: Evangeline to a crowded house 6. Nellie McHenry in A Night at the Circus 11.

MUSKEGON.—OPERA HOUSE: Emerson's Minstrels were very entertaining to a large house 9. Lottie Williams 12; Old Jed Prouty 17. The Burglar 26.

MANISTEE.—OPERA HOUSE: Bill Nye and Burbank 4; full house; seats 75 cents. Holden Comedy co. 2-7 to fair business.

CHARLOTTE.—THOMAS OPERA HOUSE: Midnight Alarm 5; fair business. Co. was booked for 4, but through the neglect of their advance agent the paper was put up without dates. They had no date 5, so they billed the town for that date with the above result.

YPSILANTI.—OPERA HOUSE: Billy Emerson's Minstrels 5; large business. The audience was very much dissatisfied with the brevity of the entertainment for the prices charged, the performance lasting only an hour and a half. Should the co. visit Ypsilanti again they will probably find that they have made a mistake.

PORT HURON.—CITY OPERA HOUSE: Ida Van Cortland 2-7 to good business. I would advise Miss Van Cortland to cut her scene in the last act of Oliver Twist, where as Nancy Sykes she is supposed to have been pounded almost to death by her husband. She crawls out on the stage with her hands and face covered with "blood," presenting a horrible appearance. This is not necessary, and most people do not care to see such realism.

MARQUETTE.—CASINO OPERA HOUSE: C. A. Haswin's co. presented Little Lord Fauntleroy 9 to a large house and well-pleased audience. Co. good.——ITEM: Work on the new Opera House which is the finest in Michigan, outside of Detroit and Grand Rapids, is progressing rapidly, and it will be ready for opening about Jan. 1, 1892.

SAGINAW.—ACADEMY OF MUSIC: Nellie McHenry in A Night at the Circus danced and sang herself into favor to a good-sized audience 2. Shenandoah played to a large house 4. Boston Symphony Orchestra Club gave an excellent programme to a very small house 5. Billy Emerson's Minstrels gave only a fair entertainment to S. R. O. 7.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: Myles Fadh 5; small and displeased audience. Nellie McHenry in A Night at the Circus 10 to a very fair and highly pleased audience. Stormy night.

JACKSON.—HIBBARD OPERA HOUSE: Nellie McHenry, with good support, in A Night at the Circus 5 to good business. Frank Daniels, with such excellent support as Bessie Sanson, Rillie Deaves, Bertie Coote and Tony Williams, presented Little Puck 11 to a fair but well-pleased audience.

SAULT STE. MARIE.—SOO OPERA HOUSE: Little Lord Fauntleroy 10, 11; large business.——ITEM: Manager Shute has just returned from Minneapolis, where he succeeded in obtaining very low rates for first class attractions over the D. S. S. and A. and Soo Line. One ticket good on both roads, and privilege of booking any towns on the line of these roads between Soo, Duluth and St. Paul.

GRAND RAPIDS.—POWERS' OPERA HOUSE: Nellie McHenry and a good supporting co. created hilarity galore with A Night at the Circus 6, 7. Fair business. Frank Daniels' Little Puck has lost none of its pleasing features as an attraction. A good sized audience attended. Billy Emerson, with a cheap minstrel co., played to the poorest business he has ever done here 11. The Tennesseeans 13; Jed Prouty 16; Jefferson-Florence 18.——REDMOND'S: Katie Emmett and her clever play, Waifs of New York, has drawn well all the week. The co. is capable, and the performance is brightened up by special scenery and effects. True Irish Hearts 16-21.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: The Charity Ball to good business 6-7. A rousing benefit was tendered Manager Parker 9. The Carleton Opera co. in Indigo was the attraction. Friends of the genial manager were out in force. S. R. O. was at a premium, and numbers were turned away. The co. gave a delightful performance. Costumes and stage settings exceptionally handsome.——LYCEUM THEATRE: The Andrews Opera co. opened a six weeks' engagement 2 in The Bohemian Girl. Letitia Fritch made a decided hit as Arline.——BIJOU OPERA HOUSE: Donnelly and Girard in their successful skit, Natural Gas, to the capacity of the house 8.——PEOPLE'S OPERA HOUSE: The May Foster Burlesque co. gave a good bill to a packed house 8. Several clever specialties were introduced.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Primrose and West's Minstrels, the best organization of the kind here heretofore, drew a large house 4. Nat Goodwin, with a strong co., presented A Gold Mine 5, and The Nominee 6 to large business. W. H. Crane, with his excellent co. in The Senator, tested the capacity of the house 7. An American Boy 12; Kate Claxton 14.——BIJOU THEATRE: Dark.

HANNIBAL.—PARK OPERA HOUSE: The Old, Old Story to a small but appreciative audience 3. Co. and play far above the average. Devil's Auction 14; Still Alarm 17.

SEDALIA.—WOOD'S OPERA HOUSE: Nat C. Goodwin in A Gold Mine 7, and Rose Coghlan in Dorothy's Dilemma 9 played to by no means poor attendance, but somehow did not do the business that ordinarily there seemed a reason to expect, nor their merit deserved. In the instance of the former the local manager quit loser a little, as he had contracted Mr. Goodwin a stipulated guarantee for his share. The verdict in regard to Dorothy's Dilemma is, that it's not worthy of Miss Coghlan and her excellent co.

COLUMBIA.—HAGEN OPERA HOUSE: F. Gordon Meade, supported by Agnes Loraine, in The Irish Corporal 6 to a good house.

BUTLER.—OPERA HOUSE: Charles Nevins in The Southerner to full houses 7, afternoon and night.

SPRINGFIELD.—GRAND OPERA HOUSE: Jarbeau made her second appearance here in Starlight 2 to a pleased audience.——ITEM: Work on the new Opera House is rapidly progressing. When completed it will do credit to Springfield, being second to none in the West. It is expected to be opened 20.

CLINTON.—CITY OPERA HOUSE: Peabody's Spectacular Opera co. 11, 12.

CAPE GIRARDEAU.—OPERA HOUSE: The J. P. Rutledge Dramatic co. in repertoire to light houses 2-7.

JOPLIN.—CLUB HOUSE: Gertie Ewing 2-7; poor business. Irishman's Love 17. Comrades by home talent 19; Mattie Vickers 22.——HAVEN'S OPERA HOUSE: The Southerner 4; poor house. Flashes 10; Ivy Leaf 13.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE: Paul Kauvar to a fair-sized house 3. Sea King 10.

CORINTH.—MITCHELL'S OPERA HOUSE: Beach and Bowers' Minstrels 5; light business. Kate Purssell in Queen of the Plains 18.

MERIDIAN.—GRAND OPERA HOUSE: Paul Kauvar 2, packed house. McCabe and Young's Minstrels 4; small house. Effie Elisler in Hazel Kirke 6; full house. Sea King 9; Faust 11.

ABERDEEN.—TEMPLE OPERA HOUSE: Beach and Bowers' Minstrels 5; large and appreciative audience. Barlow Brothers' Minstrels 10.

MONTANA.

HELENA.—MING'S OPERA HOUSE: George Kennan lectured on "Travels in Siberia" to a large audience 5.

ANACONDA.—EVANS' OPERA HOUSE: Charles Dickson and an excellent co. in Incog to S. R. O. 4.

NEBRASKA.

LINCOLN.—FUNKE'S OPERA HOUSE: W. H. Crane entertained a large house in his new play The Senator 6, and was supported by a good co. George C. Staley in A Royal Pass had a top-heavy house 7. The Hustler 12. The seat sale for Jefferson and Florence was something unprecedented in the history of this house, every seat in the house being sold at double prices before noon of 6 when they were placed on sale. The auction of choice for seats in the new Lansing 6 was a pecuniary success, first choice of boxes selling for $100 and first choice of seats for $15.

OMAHA.—BOYD'S NEW THEATRE: Nat Goodwin in The Nominee and The Gold Mine 1-3 to profitable business. The prices were raised for the engagement. Evangeline 12-14; Mr. Potter of Texas 15, 16.——FARNAM STREET THEATRE: A Royal Pass 1-4; average business.——GRAND OPERA HOUSE: McKee Rankin in Cenuck to the usual large Sunday night business 1.

FREMONT.—OPERA HOUSE: The Ivy Leaf was prettily put on to a good sized audience 6. Evangeline 16.——ITEM: Business thus far has been very fair here.

NEW HAMPSHIRE.

NASHUA.—THEATRE: The Gondoliers to a fair house 5. Owing to the report of the burning of The Vendetta's scenery the audience was small 9. Vera, booked for 11, was not played, as the co. went to pieces in Rutland, Vt. Midnight Alarm 16.

PORTSMOUTH.—MUSIC HALL: The Stock Broker 12; exceedingly light business. Piece and co. mediocre. Milton Aborn Opera co. 12-14.

NEW JERSEY.

NEWARK.—MINER'S THEATRE: Superba, the attraction at Miner's Theatre last week, proved quite a success. For this week, Marie Hubert Frohman's The Witch is the attraction. The play, besides possessing the charm of novelty, is full of literary merit and stirring dramatic incidents.——JACOBS' THEATRE: All the Comforts of Home, which was the attraction at Jacobs Theatre last week, is a very lively comedy. My Jack which is the attraction for this week, is a strong melodrama.——GRAND OPERA HOUSE: Down on the Farm drew large and enthusiastic audiences to the Opera House last week. The piece is a very pretty one. A scheming villain from New York goes down on the farm and tries to win the hand and fortune of Little Rox, who is the adopted daughter of Seth Huckins, an old farmer. She spurns his advances and finally marries the man of her choice. Rip Van Winkle this week.

HOBOKEN.—HOBOKEN THEATRE: The Gray-Stephens co. in Vesper Bells and The Old Oaken Bucket 9-11, did fair business; but The Boomer the following three nights drew very poor houses and deservedly so. The Lilliputians 12 to tremendous business. The Devil's Mine 16-18, followed by Fairies' Well.——CROXHEIM'S THEATRE: May Russell's Burlesque co. attracted very large and well-pleased houses 9-11. The Watson Sisters' comb. follows for a week.——ITEM: Sunday entertainments have now started again in this city.—A benefit performance is tendered to Thomas McAleer, the popular officer of Croxheim's, to take place at the latter's house 22. A host of specialties are promised.

TRENTON.—TAYLOR OPERA HOUSE: The Sea Queen was presented to good houses 6, 7. George Thatcher's Tuxedo co. delighted two very large and enthusiastic audiences 9, 10. The Great Metropolis 11 to a fair house.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE: Duncan Clark's co. 4 to a large house.

GOLDSBORO.—MESSENGER'S OPERA HOUSE: A Breezy Time 5; good business; audience pleased. Cleveland's Minstrels to very good business.——

ITEM: The Opera House is now lighted by electricity throughout.

WINSTON.—BROWN'S OPERA HOUSE: Mrs. General Tom Thumb's Lilliputians 3; small house. Sun's Phantasma and Concert co. 11; Blumenberg's Concert co. (Old Boston Quintette Club) 13.

NEW YORK.

BUFFALO.—STAR THEATRE: The Power of the Press did a big week's business 2-7. Performances satisfactory. The Little Tycoon 9-11.—ACADEMY OF MUSIC: Frank Mayo in The Athlete to large and well-pleased audiences 2-4. Remainder of week Agnes Huntington Opera co. presented Captain Therese to crowded houses. The County Fair next.—CORINNE LYCEUM: N. S. Wood in Orphans of New York did fair business 2-7.—COURT STREET THEATRE: One of the Finest 2-7 to good business.—ITEMS: Manager Rooinson has transferred John Boyle from his Rochester house to the position of advertising agent of the Star Theatre, this city.—The rumor that Assistant Manager J. R. Corey, of the same house, was about to resign is with foundation. Mr. Corey may possibly act as Joseph Murphy's manager when the latter's season begins on Dec. 14, but has not decided as yet.

ELMIRA.—OPERA HOUSE: Sadie Scanlan in Elly 2 to a good paying business. Miss Scanlan was guaranteed a $120 house by the Democratic Committee who were desirous of keeping away attendance from the J. Sloat Fassett meeting. Marie Hubert Frohman and a good co. presented The Witch 4 to a well-pleased audience. Kidnapped, a sensational play, was presented 5 to fair business. Frank Jones in Our Country Cousin 6 drew fairly well. Stetson's Uncle Tom's Cabin 7 pleased large audiences afternoon and evening. Pauline Hall and a good co. presented Madame Favart 10 to a fair and well-pleased audience at advanced prices. Henry Chanfrau in Kit the Arkansas Traveler 12 drew a good-sized audience. Performance enjoyable.—ITEM: "Yank" Newell, representing Gracie Emmett and Fred. Wynne, business manager of All the Comforts of Home, were here 11.

PORT JERVIS.—LEA'S OPERA HOUSE: The Lillian Kennedy co. in She Couldn't Marry Three to the banner house of the season 7. Stetson's Uncle Tom's Cabin co. 11 to good business.—THEATRE NORMANDIE: Annie Mitchell co. 9-14 in repertoire to good-sized houses.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Howard Athenæum 4; light business owing to the Democratic jollification. Master and Man 6; good house. N. S. Wood had a good house 10 and gave a fair performance. Jananschek 11; Grimes' Cellar Door 13; Shenandoah 14; Our Country Cousin 16; Pulse of New York 18; Margaret Mather 19; Floy Crowell 23-28.—ITEM: Manager Allen says since election business is much better and he looks for a good season.

OLEAN.—OPERA HOUSE: Joshua Simpkins 10 and Hearts of New York 12; both to good business. Grimes' Cellar Door 17.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Anton Seidl's Orchestra delighted a large and fashionable audience 6.—ITEMS: Pay Train, booked for 10, canceled.—Fletcher Meakim, of this city, is attaining quite a reputation as a musical director.

CORNING.—OPERA HOUSE: Sadie Scanlan 4; fair house. Our Country Cousin 7; fair business.

SYRACUSE.—WIETING OPERA HOUSE: Minna Gale 6, 7 to fair patronage. Performance satisfactory. James O'Neill 12-14; 8 Bells 16, 17.—B. R. JACOBS' OPERA HOUSE: Gormans' Minstrels 5 and the Howard Athenæum co. 6, 7 to big houses. Devil's Mine 9-11; good attendance. County Fair 10, 11.—ITEM: The Standard was dark last week as it is having automatic sprinklers put in.

GOUVERNEUR.—OPERA HOUSE: Sadie Scanlan in Elly pleased a small audience 10. All the Comforts of Home 12.

NORWICH.—CLARK'S OPERA HOUSE: Lorrett's Entertainers 8; poor house.

LOCKPORT.—HODGE OPERA HOUSE: Lilly Clay's Colossal Gaiety co. 2; large business. Pat Rooney as Lord Rooney 5; very small house. The Two Johns to a medium-sized but well-pleased audience 6. Floy Crowell 9-14.

GENEVA.—LISDEE OPERA HOUSE: J. Z. Little's World to a large and dissatisfied house. Manager Coddington refused to give them another date. Sadie Scanlan to a fair-sized and well-pleased audience 7.

AUBURN.—BOSTIO OPERA HOUSE: Marie Hubert Frohman in The Witch to fairly good business 5, 6. Pauline Hall in Madame Favart 9; good house. James O'Neill 12; Mme. Janauschek in The Harvest Moon 13.

COHOES.—CITY THEATRE: Agnes Herndon in La Belle Marie 5, 6. Patronage not as good as the co. deserved. The Fire Patrol 7; good business.

JOHNSTOWN.—GRAND OPERA HOUSE: Pauline Hall Opera co. in Madame Favart pleased a large audience 5. James O'Neill in Monte Cristo 11; fair business.

HUDSON.—OPERA HOUSE: Little's World was presented by a strong co. 6.

OSWEGO.—ACADEMY OF MUSIC: Minna Gale in The Lady of Lyons pleased a small house 5. Pat Rooney in Lord Rooney to a large house 9. Sadie Scanlan in Elly drew lightly 11. Her songs are pleasing. Henry T. Chanfrau 27; Maggie Mitchell 28; Pearl of Pekin 27.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL: J. Z. Little's World 5 to fair business. The Fire Patrol 6 to good business. The scenic effects in this piece received well deserved recognition and a better pleased audience never left the Opera House. The J. Al. Sawtelle Comedy co. 9-14 to fair-sized audiences.

TROY.—GRISWOLD OPERA HOUSE: The Fire Patrol drew large audiences 9-11. The Last Word 12-14; All the Comforts of Home 16-18.—RAND'S OPERA HOUSE: Frank Mayo in The Athlete to good business 6, 7. 8 Bells 28, 19.—GAIETY THEATRE: Grieve's Burlesque co. gave a poor entertainment 9-14.—ITEM: Manager S. M. Hickey is making radical improvements in the Griswold. So far a new stage has been built, dressing-rooms modernized and other needed improvements completed.

ALBION.—NEW GRAND OPERA HOUSE: Two Johns 2; full house. Sadie Scanlan 17; Maggie Mitchell 21.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: Professor Bristol and his family of trained horses did a poor business 9-14. Marie Hubert Frohman, supported by an excellent co., presented The Witch to a light house 11. It was the finest play seen this season and deserved better patronage. Pat Rooney in Lord Rooney 13.—NOVELTY THEATRE: A troupe of vaudeville performers opened 9 for a week to good business.

NEWBURG.—ACADEMY OF MUSIC: The Last Word to a good-sized house. Everybody satisfied. James O'Neill in The Count of Monte Cristo 9; good house. Lillian Kennedy to a top-heavy house 11.

AMSTERDAM.—OPERA HOUSE: Lillian Kennedy in She Couldn't Marry Three highly pleased an audience that nearly filled the house 5. Marie Hubert Frohman in The Witch 10. Mrs. Frohman—considering it being her first appearance in Amsterdam—drew an unusually large audience, who showed their appreciation by recalling the star after every act. The work of Charles Dehlinger as Walter Lyden, was very good, in fact, the entire support is far above the average. Professor Bristol and his horses drew fair-sized and well-pleased audiences 11, 12.

UTICA.—OPERA HOUSE: Gorman Brothers' Minstrels appeared before a large and highly pleased audience 7. Littlefield, the polyphonist, is very pleasing. Mme. Janauschek 23; Stuart Robson 25.

MATTEAWAN.—DIBBLE OPERA HOUSE: The Latest Fad pleased a fair-sized audience 5. Counter attractions in town prevented the big house the co. deserved. Little Nugget to a top-heavy house 12. Good performance. She Couldn't Marry Three 14.

OHIO.

UHRICHSVILLE.—OPERA HOUSE: The Rocky Mountain Waif 6; good business. The Electric Spark co. to a very fair business 9. Owing to the severe illness of the leading man, Mr. M. E. Simpson, Mr. McHugh, with one rehearsal, acted the part in a very clever manner. Florence Kellogg, who is just recovering from an attack of fever, was excellent in her vocal selections. Sweeney, Alvido, Gorman and Goetze Model Minstrels 10; although a very stormy evening to fair business.

LIMA.—FAUROT OPERA HOUSE: Robert Downing 5 in Damon and Pythias to a large and highly pleased audience. Gilmore's Devil's Auction to good business 6. This co. is the best ever seen in this piece. The costumes are beautiful, the scenery new and handsome. Miss Eastlake 7 in A Yorkshire Lass to light business. Star and play good, and co. very weak.

PORTSMOUTH.—GRAND OPERA HOUSE: The Little Trixie co. (Robbins) 7; big house. Schubert Concert co. 8; good business.

UPPER SANDUSKY.—OPERA HOUSE: May Davenport's Burlesque Comedy co. 6; good business. Carter's Fast Mail co. 7; packed house. The Burglar 11; large and appreciative audience.

STEUBENVILLE.—CITY OPERA HOUSE: Hearts of New York 6; fair house. Vreeland's Minstrels pleased a large audience 4. Blackthorn 16; poor receipts.

FOSTORIA.—ARDES' OPERA HOUSE: Robert Downing appeared to a packed house at advanced prices 7. Ullie Akerstrom to fair business 11.

TOLEDO.—WHEELER OPERA HOUSE: Robert Downing 3 in Julius Cæsar; good house. Frank Daniels 11; fine house. Little Puck is in the hands of an excellent co. and is as entertaining as ever. Evans and Hoey 12; packed house.—PEOPLE'S: After Dark is always a house packer; the theatre is only about half big enough to hold the people.

DAYTON.—THE GRAND: U and I 2-4; light business.—THE PARK: Oh! What a Night turned people away 2-7. The Boy Tramp commenced a week's engagement 9 and has turned people away at every performance. Lost in New York 10-21.—MEMORIAL HALL, SOLDIERS' HOME: U and I played to a crowded house 9.—CUES: Charles E. Powers is in the city ahead of W. H. Crane, who will appear at the Grand 19 in The Senator. George Samuels arrived 21 ahead of Mark Murphy in O'Dowd's Neighbors. Mina Gennell, of the Oh! What a Night co., made a very flattering hit here. She is one of the most fascinating and charming little dancers that has appeared here for many seasons, and was the recipient of many floral remembrances.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Lights and Shadows 4; very good business. George Buckler 6, 7 in Richelieu and Hamlet to very poor business.

ZANESVILLE.—SCHULTZ OPERA HOUSE: The Fast Mail 4; crowded house. Audience highly pleased.

SANDUSKY.—RIEMELLER'S OPERA HOUSE: Agnes Wallace-Villa in The World Against Her 5; fair-sized audience. Money Mad 9.

SPRINGFIELD.—GRAND OPERA HOUSE: W. J. Gilmore's New Devil's Auction 2; fair business. Robert Downing 3 in Damon and Pythias drew a crowded house. The performance was admirable in every respect. Mr. Downing, Mr. Mosely, and Eugenia Blair received numerous curtain calls. Eli Perkins delighted a good-sized audience 4.—BLACK'S OPERA HOUSE: J. K. Emmet 4; good house; clever performance.

PIQUA.—CONOVER'S OPERA HOUSE: Miss Eastlake in A Yorkshire Lass 3; poor business. Lost in New York 7.—ITEMS: George Braden, manager of the Boy Tramp co., and The Rileys, and George Beiser, business manager of the Rileys, paid me a pleasant call Tuesday. Mr. Braden informed me that the Rileys had taken Caprice from the repertoire, and that he was ignorant of the fact that they were playing the piece. He said he paid no attention to their repertoire, as he was with the Boy Tramp co. Piqua now has a good orchestra, under the direction of Prof. Gantvert.

CANTON.—THE GRAND: The White Slave pleased a good house 3. Irene Kent in Only a Farmer's Daughter drew but poorly 7. Shenandoah pleased a large audience 10. Fisk's Jubilee Singers, booked for this house 6, gave no performance owing to the Republican jollification. Manager Barben has arranged for another date.—SCHAEFER'S OPERA HOUSE: The Electric Spark 5 failed to please a small audience.

BELLAIRE.—ELYSIAN THEATRE: Devoy and Smiley's International Comiques gave a creditable performance to a fair house 10.—ITEM: Robert Downing on his appearance in this city Nov. 23, will be handsomely banqueted by the local lodge Knights of Pythias. Mr. Downing has many warm friends and enthusiastic admirers in this city.

FREMONT.—OPERA HOUSE: Money Mad 10; good business.

POMEROY.—OPERA HOUSE: The Melville Sisters' Dramatic co. 2-7, presenting Two Orphans, Blacksmith's Wife, Panchon, Devil's Web, Rip Van Winkle, Zeb, the Clodhopper, and Pink Dominoes. I never witnessed a more vulgar performance (for a little over one act) than the last night of the Melvilles' engagement, when they presented The Pink Dominoes. Many others share the opinion of your correspondent.

RAVENNA.—REED'S OPERA HOUSE: Mme. Janauschek in The Harvest Moon 6; Alba Heywood Concert co. 9.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: Sweeney, Alvido, Gorman and Goetze Minstrels, a co. of thirty people, opened their season here 9 to a large and friendly house. Good orchestra, fine band, and elegant costumes are the features of the show.

DEFIANCE.—MYERS' OPERA HOUSE: Robert Downing in Damon and Pythias 6; S. R. O.

KENTON.—DICKSON'S GRAND OPERA HOUSE: Devil's Auction 5; crowded house. Oh! What a Night, 13.

MANSFIELD.—MEMORIAL OPERA HOUSE: Gilmore's Devil's Auction 4; fair-sized audience. Our Irish Visitors 7 were liberally patronized and seemed to please their audience. Shenandoah 9 drew fairly well and gave a very satisfactory performance.

LANCASTER.—CHESTNUT STREET THEATRE: Fast Mail 3; large and fashionable audience. Robert Downing in Julius Cæsar 18.

ALLIANCE.—SOURBECK'S OPERA HOUSE: Mme. Janauschek in The Harvest Moon 3; good business. GODDARD'S OPERA HOUSE: Fall of Atlanta 3; large and well pleased audience.

IRONTON.—MASONIC OPERA HOUSE: Bettie Bernard-Chase in Uncle's Darling to a full house 4. Alfred Kelcy in O'Flynn in Mexico 14.

COLUMBUS.—METROPOLITAN OPERA HOUSE: J. K. Emmett 5-7; fair house. Agnes Huntington Opera co. in Captain Therese 12, 13; The Old, Old Story 14-17.—ITEMS: Improvements have been completed at this house, in the way of interior decorations and exits making it one of the handsomest theatres in the city, and it has been pronounced by the State Inspector of buildings one of the safest in the State, it being possible to empty a crowded house in from two to three minutes.—PARK THEATRE: Lost in New York 8-15; large business.—GRAND OPERA HOUSE: The Nabobs 8-15; big business. The Sea Queen 15-18.

SANDUSKY.—RIEMELLER'S OPERA HOUSE: Money Mad 9; large and well pleased audience. Robert Downing 10, 11; very good business. He appeared in Virginius and Julius Cæsar. He is always greeted by large audiences on his annual visits here. Irene Kent in Only a Farmer's Daughter 12. Have had rain here nearly every night.—ITEM: The local lodge of Knights of Pythias tendered Mr. Downing a banquet after his performance 11. He produced Damon and Pythias under their auspices last season, and he has many personal friends here.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL: A small audience was fairly well entertained by Max Fehrman in Uncle Isaac 6. My Jack was presented 7. The play is meritorious, and the excellent co., headed by Walter Sanford, filled their respective roles most satisfactorily. The audience was large and appreciative.

HAZLETON.—BROAD STREET OPERA HOUSE: Carroll Johnson in The Gossoon 5; fair business. Kidnapped 7, crowded house; good performance.—ITEM: Some of the members of The Gossoon co. claim to have been robbed during their performance at the Opera House. The thefts included several rings and all the money the members had in their clothing. The matter has been placed in the hands of a detective, and the management are determined to bring the guilty parties to justice.

SCRANTON.—ACADEMY OF MUSIC: Frederick Warde 5 in The Lion's Mouth; good business. Charles T. Ellis 6 in Casper the Yodler; large business. Little Nugget 7; good house. Co. fair. Carroll Johnson 10 in The Gossoon; large business.—ITEM: Henry Guy Carleton, the author of The Lion's Mouth, saw the play for the first time in Philadelphia. He will eliminate the prologue and rearrange the first part of the first act, improving the play materially.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: Edgar Selden in Will o' the Wisp 6; fair house. Little Goldie in The Rocky Mountain Waif to good business 10; His Nibs the Baron 13; Josh Simkins 21; Gus Williams 23; Ullie Akerstrom 26-28.—ITEM: For the past six years the Opera House orchestra was considered by the profession as one of the finest outside of the larger cities, but this season it is just the reverse.

UNIONTOWN.—GRAND OPERA HOUSE: Edgar Selden in Will o' the Wisp 4; light business. My Colleen 7; business and performance satisfactory. O'Flynn in Mexico 9; fair performance to a good house.

SHANOKIN.—G. A. R. OPERA HOUSE: Chanfrau in Kit the Arkansas Traveler to a large and delighted audience 10.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Edgar Selden in Will o' the Wisp 7; fair house. Little Goldie 11 in The Mountain Waif; good house. Everybody pleased.

KITTANNING.—GRAND OPERA HOUSE: Irishman's Luck to very poor business.—James J. Sullivan in The Blackthorn 20.

ERIE.—PARK OPERA HOUSE: Dan'l Sully in The Millionaire to a large audience 5. Master and Man 7; satisfactory business. The Orphans of New York 9; fair business. Mme. Janauschek in The Harvest Moon to a fair audience 12, considering it was one of the worst rain and wind storms we have had this season.

MONONGAHELA CITY.—GAMBLE'S OPERA HOUSE: O'Flynn in Mexico 2; large house; audience well pleased. An Irishman's Luck 6; good house.

OIL CITY.—OPERA HOUSE: Dan'l Sully in The Millionaire 6; good business. Hearts of New York 9; fair house.

EASTON.—OPERA HOUSE: Maggie Mitchell in The Little Maverick 3; fine house. Frederick Warde in The Lion's Mouth 6; splendid business.

PITTSTON.—MUSIC HALL: Little Nugget 6 and Kidnapped 9; both to fair business.

GREENSBURG.—LOMISON THEATRE: In spite of a big demonstration over the result of the election, Tony Farrell in My Colleen appeared to a fair-sized audience 5. New York Symphony Club gave a grand concert to a small but appreciative audience 7.—ITEM: George S. McFadden, manager of the Tony Farrell co., celebrated his brother's twenty-first birthday here 5 by giving a dinner and extras to the members of his co. Johnston McFadden, in honor of whom the event was celebrated, is business manager of the Henry Chanfrau co., and on the morning above stated he telegraphed George to "set 'em up" for the co. The affair was merry and memorable.

FRANKLIN.—OPERA HOUSE: Alba Heywood co. to light business 2. Pleasing entertainment. Master and Man had a fair-sized audience 4. Shenandoah 17.—ITEM: The Elks here have secured Rose Coghlan for their annual benefit.

WARREN.—LIBRARY THEATRE: Waite's Comedy co. 2-7. Hearts of New York 11; Margaret Mather 16.

CARBONDALE.—OPERA HOUSE: Little Nugget 9; fair sized audience.

TITUSVILLE.—OPERA HOUSE: Master and Man 5; fair business.

CORRY.—OPERA HOUSE: Mme. Janauschek in The Harvest Moon 9. As it was on the evening of the closing of Corry National Bank, there was a small audience.

HARRISBURG.—GRAND OPERA HOUSE: Fantasma 6, 7; excellent business. Nelson's comb. encountered a frost. Deserved a better fate. Margaret Mather 11; good business. Pauline Hall's Opera co. 12 in Madame Favart; big business at increased prices.

WAYNESBURG.—OPERA HOUSE: Melville Sisters 9, 10; large house and good co.

MAHANOY CITY.—OPERA HOUSE: The Baldwin-Melville co. opened 9 in Galley Slave. Performance worst of the season; business fair. The co. presents such plays as Lynwood, Dunites, Uncle Daniel, Two Orphans, and Queen's Evidence.

POTTSTOWN.—OPERA HOUSE: Swedish Concert co. 7; moderate patronage. Audience well pleased.

M'KEESPORT.—WHITE'S OPERA HOUSE: Tony Farrell gave a fair performance to a well-filled house 10.

LANCASTER.—FULTON OPERA HOUSE: Pauline Hall and co. will present Madame Favart 14. A crowded house is assured, as nearly every seat has already been sold. Nelson comb. 14.

YORK.—OPERA HOUSE: Hanlon's Fantasma 9, 10 drew large audiences both nights at advanced prices. The abundance of fine scenery and scenic surprises drew round after round of applause. The co. in itself was good.—PERSONAL: Charles T. Bulkely, here 11, 12, in advance of Hands Across the Sea, proved himself a hustler, and also made many friends by his genial manners.

WILKESBARRE.—MUSIC HALL: Walter Sanford and his excellent co. in My Jack 5 to good business. Charles T. Ellis in Casper The Yodler 7 to one of the largest houses of the season. Carroll Johnson in The Gossoon 9 to a small but appreciative audience. The Two Johns 10 to good business.

WILLIAMSPORT.—ACADEMY OF MUSIC: Kidnapped 6; fair-sized but not pleased audience. Some parts were very weak. Charles T. Ellis 7; S. R. O. Pauline Hall in Madame Favart 11; large and elated audience.

NORRISTOWN.—GRAND OPERA HOUSE: Pearl Melville co. 2-7; Hanlons' Fantasma 11, 12; Kittie Rhoades 16-21.

READING.—GRAND OPERA HOUSE: William Chanfrau as Kit in The Arkansas Traveler drew good houses 5, 6.—ACADEMY OF MUSIC: My Jack was well presented to a large house 6. Uncle Isaac was poorly presented 7. Nelson's World of Novelties drew a good house 9; fair performance.

HONESDALE.—CENTRAL THEATRE: Annie Mitchell co. closed a week's engagement 7 to big business. The S. R. O. sign was out before the rise of the curtain 7.—OPERA HOUSE: H. S. Cawthorn in Little Nugget greatly pleased a fair house 9.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE: Hi Henry's Minstrels 9; fair house.

PROVIDENCE.—THE PROVIDENCE: The Soudan opened 9 for a week to big business. Master Walter Lewis as Dick is a remarkable little actor, and so also was his companion, little Allie Hunt. Men and Women 16-21.—THE GAIETY: Hallen and Hart with their Later On have captured the town. The house is sold solid for the entire week. The co., with a few exceptions, is the same as last season. Clara Thropp made a pronounced hit in the role of Pansy. Cora Tanner 23-28.

SOUTH CAROLINA.

CAMDEN.—OPERA HOUSE: Clarke-Ford Comedy co 4; good business. Manager J. W. Ford, who, by the way, is a gentleman that makes friends without an effort, says that business has been good everywhere. Duncan Clarke's Female Minstrels 6; good house.—ITEM: Many cos. that were booked by Manager Goodale, of the Camden Opera House, had to cancel because of bad railroad schedules, but the railroad cos. have now given us for the Winter two daily trains, which make connections for everywhere perfect.

GREENVILLE.—OPERA HOUSE: A Breezy Time 2; good-sized and well-pleased audience. Patti Rosa 10.

SOUTH DAKOTA.

WATERTOWN.—OPERA HOUSE: Ray Royce in Tom's Vacation 6; S. R. O. Johnston, the mind reader 12; large advance sale.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE: Veronna Jarbeau and a fair co. to large houses 4, presenting Starlight. Spider and Fly 7-9 to large and well-pleased audiences. Herrmann 12-14; Charles A. Gardner 16-18; Bottom of the Sea 19-21.—GRAND OPERA HOUSE: Gilmore's Twelve Temptations 5-7 to paying business. This is a large co. and replete with entertaining features. Elsie Leslie in the Prince and the Pauper 9-11 to large business. The co. is very strong, special favorable comment being due Herbert Archer as Miles Hendon. Sea King 12-14; Kajanka 16-18.—ITEMS: Charles H. Yale, general manager of William J. Gilmore's enterprises, spent the week of 8-14 in this city.—George W. June will sever his connection as advance agent for Herrmann 15 at St. Louis, Edward Bloom, the manager, going ahead.—William G. Anderson, the advance man for the Sea King co., left them here to accept a position as business manager for Herrmann, joining the co. at St. Louis 15.—Manager F. S. Hartshorn, of the Grand, returned from Louisville, Ky., 8 accompanied by his wife, who has been absent for some time.—THE MIRROR'S Christmas Number is anxiously looked for here.

NASHVILLE.—THE VENDOME: A large and fashionable house greeted the Emma Juch Opera co. 5 in the garden scene of Faust, and Cavalleria Rusticana. Prices were advanced to 50c., $1, $1.50, and $2. Lew Dockstader's Minstrels—the best of the season—played to overflowing houses 6, 7. Alexander Salvini is crowding the theatre 9-11 in Don Cæsar de Bazan, The Three Guardsmen, and A Child of Naples. He is well supported, and the reception accorded with him and his co. is enthusiastic to a degree. No young star has ever before bounded so quickly into popular favor with the Nashville public as Mr. Salvini. House dark 12-14. Sea King 16-18; Charles A. Gardner 19-21.—MAY'S GRAND OPERA HOUSE: Kennedy's King Laughmakers are drawing good houses. The Lilly Clay co. 16-18.

BRISTOL.—HARMELING OPERA HOUSE: Al. G. Field's Minstrels 7; excellent performance to fair business.

GALLATIN.—TOMKINS OPERA HOUSE: Will E. Burton co. 5; good house.

CHATTANOOGA.—NEW OPERA HOUSE: Patti Rosa 5 tendered the Lookout Mountain Guards a benefit. The house was packed. The Guards attended in full dress uniform, and during the play presented Miss Rosa with a beautiful floral tribute. The County Fair gave excellent performances 6, 7, and matinee to packed houses. Alabama at advanced prices ($1.50) attracted a large audience 9. The co. is above the average, yet some of the characters assumed were overdrawn. Vernona Jarbeau in Starlight gave a fair performance to a small audience 10.

JACKSON.—PYTHIAN OPERA HOUSE: The Private Secretary 6 made quite a hit, pleasing the entire house. Will E. Burton in Tom Sawyer 9 to fair business. Beach and Bowers' Minstrels 10 to S. R. O.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE: Kajanka 1, 2; good business. The Bottom of the Sea 3, 4; good business. Scenic effects fine. Effie Ellsler 21, 22; Conried Opera co. 27, 28.—ITEMS: Frank C. Thayer, business manager of Maude Granger, has been spending the week here.—Joseph Berry is improving. His friends about gave him up, but Joe's got lots of grit if he hasn't much flesh.—George Welty, of Bottom of Sea co., was seen circulating among his friends. A few more trips through here and George will be one of us. He reports business fine for his co.

DALLAS.—OPERA HOUSE: Si Plunkard 2, 3; very light business. Herrmann, the magician, after an absence of eight years, returned to our city to fill a two nights' engagement, and as of yore, was enthusiastically greeted, and his performance was highly appreciated. He was also kept busy off the stage entertaining his old friends.

AUSTIN.—OPERA HOUSE: Below Zero 4; small house. Bottom of the Sea was presented to a crowded gallery and fair lower house 5.—ITEMS: Maclyn Arbuckle, of Dallas, and Dearborn Bird, of Galveston, two Texas boys, are playing with great success through their native State in support of MacLean and Prescott.—Rose Osborne will visit the State shortly with Thomas Bowers, Jr., an Austin boy, in her support.—Sol Smith Russell 12.

BELTON.—OPERA HOUSE: Arnold and Griffin's Chicago Comedy co. 2-4 in Cast Adrift, The Tattoo Mark and A Great Wrong to small houses. Co. did not deserve any better. Rentfrow's Below Zero drew a good house 7.—ITEMS: Ross Snow left Below Zero to join Vernona Jarbeau's co.—Maude Granger has changed her date, and will appear here 17 in lieu of 16, which date I mentioned in my last letter. Opera House will remain dark until Miss Granger's appearance.

WACO.—GARLAND OPERA HOUSE: Kajanka drew a packed house 3. Their scenery and costumes must have been in use "befo' de wah." J. L. Lewis in Si Plunkard to good business 5. Miss Elliot in her skirt dance specialty captivated the audience. Mr. Lewis was very good in his whistling solos. The Bottom of the Sea 6 to poor business. The co. deserved much better patronage.—ITEMS: Frank W. Conant, manager of the Si Plunkard co., is quite ill at the hotel and could not leave with the co.

TYLER.—GRAND OPERA HOUSE: George Wilson's Minstrels 3 to a good house. Performance satisfactory. Herrmann 7 to a medium house. The "king of wizards" proved his claim to that title. Kajanka 9; Bottom of the Sea 12.—ITEMS: Tyler Lodge No. 215, B. P. O. Elks, was organized here 4 with fifty-one members. A banquet at night was presided over by W. H. Winfield, E. R. Ex-Governor R. B. Hubbard acted as the toast master. Your correspondent rode the Elk.—The forthcoming MIRROR Christmas Number is creating a stir here. All are awaiting it anxiously.

GALVESTON.—TREMONT OPERA HOUSE: Herrmann appeared before a crowded house 2, and thoroughly succeeded in his mystifying endeavors. MacLean and Prescott in Spartacus, Merchant of Venice and Cleopatra 3, 4, were favored with excellent business. Ada Melrose presented A Southern Rose 5 to a fair audience. Maude Granger 6, 7 in Gabrielle and Inherited, supported by a fairly capable co., did not meet with the pecuniary success merited, the audiences, though duly appreciative, being small in numbers. Jim the Westerner 9-10.—ITEM: Maclyn Arbuckle and Dearborn Bird, of the MacLean-Prescott co., are both Texans, and were formerly residents of this city. The former has made wonderful progress in the few years he has been in the business, and is now acting prominent roles.

JEFFERSON.—CHASE'S OPERA HOUSE: Leslie Davis' Sea of Ice 5; fair business.

BRENHAM.—GRAND OPERA HOUSE: Maude Granger in Inherited 5; fair business. Ada Melrose in Southern Rose 6; top-heavy house.

PARIS.—BABCOCK OPERA HOUSE: Gus Williams in Keppler's Fortunes 4; crowded house. Reeves' English Opera Bouffe co. 6; good house.

TAYLOR.—OPERA HOUSE: Below Zero 6; fair house.

SHERMAN.—OPERA HOUSE: Gus Williams presented Keppler's Fortunes to the largest house of the season 7. The singing of Laura Loraine was very much enjoyed. One feature of the evening was the excellent music furnished by Professor Kohler and orchestra. Reeves' Opera co. 10.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Liberati's Band appeared in concert 2 to a small house. Kajanka 4, 5; good business. Herrmann 6; full house. Brady and Webster's Bottom of the Sea 7; big business.

HILLSBORO.—ROSE'S OPERA HOUSE: Si Plunkard 6; large and enthusiastic audience.

ALVARADO.—STARK'S OPERA HOUSE: Si Plunkard to S. R. O. 4.

TEXARKANA.—OHIO'S OPERA HOUSE: Gus Williams in Keppler's Fortunes to a large and pleased audience 5. Leslie Davis' Sea of Ice co. to fair-sized houses 6, 7. Kajanka 11; Twelve Temptations 12.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Rosina Vokes, as volatile as ever, and a talented excellent co., did only fair business (advanced prices) 4-6. The patronage was much affected by the Gilmore concerts in the Tabernacle, as was also that of Skipped by the Light of the Moon 9, 7. The latter had light houses. The Gilmore concerts at the Tabernacle 5-7 were grand affairs. The Tabernacle is pre-eminent for its acoustic properties, and Gilmore's Band, with Prof Evan Stephens' combined Tabernacle Choir and Choral Society, nearly 700 in all, made glorious music. The receipts were nearly $8,000. The chorus came in for a large share of attention, especially for their rendition of "Hail! Bright Abode," and the "Hallelujah" chorus. If Gilmore brings his band of 100 musicians next year,

Prof. Stevens will have a chorus of 1,000 voices to match it. Manager C. S. Burton, of the Salt Lake Theatre, had charge of the business part of the concerts.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: The Walter Emerson Concert co., under the auspices of Y. M. C. A., to a big house.

VIRGINIA.

RICHMOND.—NEW RICHMOND THEATRE: Joseph Haworth and his exceptionally fine co. 5-7; large and appreciative houses. Mr. Barnes of New York 10, 11; very large houses. Frederick Warde next. —ITEM: On the advice of the physician attending Mr. Haworth while here, he did not appear at the matinee, and his place was filled by Robert Lyonet with great success.

NORFOLK.—ACADEMY OF MUSIC: Mr. Barnes of New York 9, one of the largest houses of the season, and was succeeded by Frederick Warde in The Lion's Mouth and The Mountebank 10, 11 to business equally as good. This promises to be a gala week to lovers of good plays and players. Alabama 12, The County Fair 13, 14 will close the week. OPERA HOUSE: The City Club Vaudeville and Burlesque co. opened week of 9 to S. R. O., and being a good show, is drawing good houses.

ROANOKE.—OPERA HOUSE: Al. G. Field's Minstrels 6; large house. Elsie Leslie presented Prince and Pauper 7 to fair business. Hettie Bernard-Chase 9 in Uncle's Darling to a big house. Breezy Time 11 to a fine and highly delighted audience. Charles W. Chase, proprietor of Uncle's Darling co., left for New York 9 to purchase a car for his animals and scenery.

LEXINGTON.—OPERA HOUSE: Hettie Bernard Chase co. in Uncle's Darling 3. Largest house ever seen here. Miss Chase's banjo specialties were heartily enjoyed.

PETERSBURG.—ACADEMY OF MUSIC: Prince and Pauper 6; fair-sized audience. The City Club 7; large audience of the sterner sex.

CHARLOTTESVILLE.—LEAVY OPERA HOUSE: Hettie Bernard-Chase 11; fair business. A Breezy Time 13; Frederick Warde 17; the Sea Queen Opera co. 20.

LYNCHBURG.—OPERA HOUSE: The County Fair 4; S. R. O. Everybody delighted. W. S. Cleveland's Minstrels 11; large audience.

WASHINGTON.

SPOKANE FALLS.—AUDITORIUM: Charles Dickson in Incog 2, 3; A Turkish Bath 5, 6; both to fair business.—ITEMS: J. L. Millard took the place of C. B. Gristo as business manager of A Turkish Bath co. Marie Heath, with her captivating ways and songs, pleased everyone. There was a great deal of speculation as to her age, and Manager McCoy affirms that he has seen the family Bible, and she is but twenty four.

TACOMA.—THEATRE: Thomas W. Keene 2-4 in Louis XI., Othello, and Richard III. to fair business. In the three characters that he sustained, Richard III. was the best received.—ITEM: The Keene co. will rest week of 9 in Portland, Ore., and the week of Jan. 24 in Cincinnati. The season will close in Montreal, March 5.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC: The B. P. O. E. Lodge 196, of this city, gave its first public entertainment in the shape of a first-class minstrel performance. Those who attended say they have seen many professional minstrel cos. this season, and our Elks were equal to the best of them. Our theatregoers are anxious that the Elks should give another entertainment, and they assure them that the S. R. O. sign will go out as it did on this occasion. Haworth's Hibernica 7 to fair business.

WHEELING.—OPERA HOUSE: Irish Visitors 6; fair business. De Vay and Smiley 11, 12; business medium.—GRAND OPERA HOUSE: Rocky Mountain Waif 5-7; light business. Vreeland's Minstrels 9-11; good business. Katie Rooney and Miss Morrelli joined the Irish Visitors here, replacing Irene Hernandez and Marie Garand, they having given two weeks' notice.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE: Lyman Abbott lectured to a big house 4. Bunch of Keys to a good house 5. The Mikado was sung 9 by an amateur co. from Janesville. Big house.

RACINE.—BELLE CITY OPERA HOUSE: Cruiskeen Lawn 2; fair business. Bunch of Keys 7; large business.

APPLETON.—OPERA HOUSE: Pete Petersen, the Swede 4; business fair.

CANADA.

MONTREAL.—ACADEMY OF MUSIC: Charles Frohman's co. in All the Comforts of Home 2-7 to good business. Thermidor 9-14.—QUEEN'S THEATRE: Corinne in Carmen Up to Data to good business 2-7. Corinne is always a prime favorite in Montreal, and her many admirers gave her a hearty welcome. Eva Mountford in the new East Lynne 9-14.—THEATRE ROYAL: One of the Bravest to large houses as usual 2-7; J. H. Wallick 9-14.—LYCEUM THEATRE: Marlande Clarke in Terry the Swell to light business 2-7. Flora Moore's Burlesque co. 9-14.

TORONTO.—GRAND OPERA HOUSE: Rhea 5-7 drew large and fashionable houses. Ben Hur 9, in aid of the Infants' Home, by local talent. A magnificent production by nearly 200 people.—ACADEMY OF MUSIC: A High Roller 2-7; fairly well patronized. The co., with the exception of Gilbert, Leon, and Barrett Fagan, is only mediocre. Eight Bells, under the management of Primrose and West, opened to three nights 9 to a packed house. After Twenty Years fills in the remainder of the week.—TORONTO OPERA HOUSE: Corinne in Carmen Up to Data packed the theatre to the doors on the opening night 9. Dark Secret 16-21.—ITEMS: Sarah Bernhardt's one-night performance at the Academy netted $3,400.—W. L. Fielding, of The Dark Secret co., is in the city.—Frank Connor, of the Annandale Opera co., is back again, having left the co. in Cincinnati.

OTTAWA.—GRAND OPERA HOUSE: All the Comforts of Home 9; S. R. O. McGibeny Family 10, 11 fair houses.

HAMILTON.—GRAND OPERA HOUSE: A packed house greeted Stewart's Two Johns co. at the Grand 4. A High Roller 9, 10.

ST. JOHN.—NEW OPERA HOUSE: Jane Coombs co. in Engaged 5-7, and Camille 9, 10 to fair business.

ST. CATHARINES.—GRAND OPERA HOUSE: True Irish Hearts 2; light house. The Two Johns co. gave a really good performance to a crowded house 5. The dancing of the Cassie Sisters and Miss M. Aubrey has never been equaled here. Mercedes-Foote Concert co. 7; Francesca Redding 14.

ST. THOMAS.—OPERA HOUSE: Francesca Redding co. 2-7; fair houses. Little Eva Tanguay is a very bright child actress, and her singing and dancing are remarkably clever.—ITEM: St. Thomas has been christened the Railroad City of Canada, and our Opera House depends to a great extent upon the patronage of the railway employes. Cos. booking for a week stand would find it to their advantage to have their engagement start about the 8th or 10th of the month, if possible, as the railroads pay their men about that time, and therefore there is much more money in circulation.

VANCOUVER.—OPERA HOUSE: The Grismer-Davies co. opened in The Burglar Oct. 29 before a good sized house.

CHATHAM.—GRAND OPERA HOUSE: Blind Boone gave a good entertainment to large business 5. Campanini Concert co. 12; A High Roller 13.

TALLADEGA'S TRIBUTE.

The opening of the regular season at Palmer's Theatre on Monday night, Nov. 2, was memorable in the renewed fervor attending the production of Alabama, and in the presentation of an emblematic stand of flowers from the citizens of Talladega. The play was originally named Talladega, and that name is yet on the manuscripts. The scenes are laid at Talladega, and the people of that place thought it fitting to recognize that relation.

Acting in their own counsel and sentiment, they called a meeting, and arranged to participate in the opening night of the play at Palmer's. It seems that Alabama has not yet been performed at Talladega, but many citizens witnessed it at Birmingham, near by. Mr. W. H. Skaggs, ex-Mayor, was delegated to represent the city, and came to New York with letters to Mr. Palmer, setting forth the facts.

When the curtain fell on the last act it was raised again, and with the company grouped about, appeared Mr. Palmer, Mr. Thomas, the author, and Mr. Skaggs. In front was a floral shield, made of flowers grown in Alabama. Mr. Skaggs stated his mission in these words:

This opportunity which you have afforded me, for conforming to the wishes of the people whom I represent, is held in the highest appreciation.

The citizens of Talladega, Alabama, have charged me with the somewhat delicate yet responsible mission of indicating, in this public way, their appreciation of the liberal spirit which the management of this company has manifested in placing this play before the public. Their admiration of the artists who have so correctly presented the remarkable conception of the playwright, and their profound love for the genius of the author who, for the first time in the history of the American drama, has happily produced, without prejudice, the true conception of Southern character. The City of Talladega was a typical ante-bellum town—typical in that its citizenship was made up of that element whose clear and patriotic conceptions and magnanimous undertakings insure the only true means whereby democratic institutions may be perpetuated; typical in that its social status was fixed by the most sublime type of Southern manhood and Southern womanhood. But Talladega is also a typical post-bellum town, in that it has passed beyond the period of sectional prejudices and is to-day engaged in those measures which will advance the interests of our own people and promote the general prosperity and happiness of this whole united country. And it is with this fraternal feeling that we make this floral offering and extend this most cordial greeting.

Colonel Preston is a true Southern character. He came from a race of cavaliers and patriots, and from his class have sprung the young element of the New South, which is to-day engaged in the great work of developing our material resources and building up those institutions which were destroyed. And in this work of re-establishing the most perfect civilization under the new social political conditions we are engaged in a degree that has excited the wonder and challenged the admiration of the civilized world. The New South sends you this greeting, and thereby evidences its feeling of sincere friendship and high regard for truth and patriotic liberality, so beautifully indicated in this drama. We have no apologies to offer for Colonel Preston. We admire his cavalier spirit and hold in the highest esteem his proper sense of hospitality, and true conception of manhood. His prejudices belong to a past generation, but his virtues will always claim our unstinted love. The old homestead has fallen into decay, and upon its ruins have been built the institutions and industries of a later civilization; but that perfect type of manhood and womanhood is still with us. These flowers have been gathered by the typical granddaughter. They grow in as great profusion, and are as beautiful and fragrant as they were before the old homestead had fallen into ruins. They have been fashioned into the great seal of our State, surmounted by the United States flag, and grouped beneath the American Eagle; and it is my mission to offer them with friendly greeting, and profound admiration for the genius who conceived this beautiful play.

This somewhat unprecedented outburst of sentiment, born of those noble impulses so characteristic of the Southern people, I sincerely trust will lend to express our earnest desire to perpetuate that era of good feeling introduced and fostered by the most sublime type of Southern manhood and American patriotism and which we have reason to believe will be made more enduring by the influence of this remarkable production.

Mr. Palmer replied felicitously, as follows:

I accept with much delight on my company's behalf and my own, the charming offering which the citizens of the distant little city of Talladega have sent us. Such an act, so graciously and sweetly performed, is, I venture to say, without precedent in the annals of the American theatre. I echo heartily all the patriotic sentiments you have uttered, and I will only add to them one word—that it is a proud thing for the brilliant young author of Alabama, for my own management, and, I believe, for the American stage also, to be truthfully and authoritatively told that we have contributed, even in a small way, towards completing that feeling of fraternity which ought to prevail, and which I firmly believe will ever hereafter prevail between the people of the New South and the people of the North. I think I may venture on behalf of the ladies and gentlemen here present, to ask you to say to the people of your city, that we all thank them for their friendly greeting, and that we send them one as sincere and as hearty in return.

Mr. Thomas, in a few words, gave his acknowledgment, referring to the play to represent him. Thus opened a season in which success and brilliant achievement is assured to Mr. Palmer in what is practically a new career for the house. The stage-setting indicated the excellence of what is to be a feature at this house, and the company exhibited Mr. Palmer's strong resources in this regard.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY: Springfield, O., Nov. 17; Urbana 18, Kenton 20.

ADA MELROSE: Galveston, Tex., Nov. 17, Bryan 18, Corsicana 19, Waco 20, Hillsboro 21, Fort Worth 22, Dallas 23, Tyler 25, Palestine 27, Texarkana 27, Hot Springs, Ark., 28, Little Rock 29, Memphis, Tenn., 30-Dec. 2.

AN AMERICAN BOY: Des Moines, Ia., Nov. 17, Iowa City 18, Rock Island, Ill., 19, Dixon 20, Sterling 21.

ALL THE COMFORTS OF HOME: Troy, N. Y., Nov. 17, 18, Albany 19-21.

ALVIN JOSLIN: Mankato, Minn., Nov. 18, Albert Lea 19, Owatonna 20, Rochester 21, Austin 23, Mason City, Ia., 24, Decorah 25, Dubuque 26, Manchester 27, Independence 28.

A SOCIAL SESSION: Charleston, W. Va., Nov. 20, Hinton 21, Staunton, Va., 23, Lynchburg 24, Buena Vista 25, Roanoke 26, Bristol, Tenn., 27, Chattanooga 28.

ARIZONA JOE: Paterson, N. J., Nov. 16-21.

ALMA HEARNE: Chester, N. C., Nov. 17, Lancaster 18, 19, Camden 20, 21.

AFTER DARK: Chicago, Ill., Nov. 16-21, Detroit, Mich., 23-25.

A BREEZY TIME: Wheeling, W. Va., Nov. 17, 18, Cambridge, O., 19, Marietta 20, Parkersburg, W. Va., 21, Clarksburg 23, Grafton 24, Cumberland, Md., 25, 26.

ANNIE MITCHELL: Rondout, N. Y., Nov. 16-21.

ALL THE COMFORTS OF HOME: Wilkesbarre, Pa., Nov. 17, Binghamton, N. Y., 18, Hornellsville 19, Elmira, 20, Meadville, Pa., 21, Oil City 23, Franklin 24, Bradford 25, Canton, O., 27, Akron 28.

A HIGH ROLLER: Detroit, Mich., Nov. 17-19.

ALEXANDER SALVINI: Yazoo City, Miss., Nov. 17, Jackson 18, Natchez 19, Vicksburg 20, 21, Memphis, Tenn., 23-28.

ALABAMA (Palmer's): New York city Nov. 2—indefinite.

ALABAMA: Washington, D. C., Nov. 16-21, Jersey City, N. J., 23-26, Boston, Mass., —Dec. 12.

AUNT BRIDGET'S BABY: Indianapolis, Ind., Nov. 17-19, Racine, Wis., 21, Milwaukee 22-28.

AGNES HERNDON: Pittston, Pa., Nov. 18, Plymouth 19, Wilkesbarre 20, Scranton 21, Manch Chunk 23, Allentown 24, Pottsville 25, Reading 26, Lancaster 27, Hagerstown, Md., 28.

ANNIE WARD TIFFANY: Brooklyn, N. Y., Nov. 16-21, Brooklyn, E. D. 23-28, New York city 30-Dec. 5.

A TURKISH BATH: Grand Forks, No. Dak., Nov. 12, Winnipeg, Man., 13, 14, Fargo, No. Dak., 23, St. Cloud, Minn., 24, Brainerd 25, Superior, Wis., 26, Duluth, Minn., Nov. 27, Ashland, Wis., 28, Escanaba Dec. 2.

ALBA HEYWOOD: Loraine, O., Nov. 18, Defiance, 20, Albion, Ind., 21, Elkhart 23, Goshen 24, Dixon, Ill., 28.

BIRDS OF A FEATHER: Chicago, Ill., Nov. 8-21.

BLUE JEANS (No. 2): Lynn, Mass., Nov. 18, 19.

BLUE JEANS: Philadelphia, Pa., Nov. Nov. 16-21.

BEEBE-BARBOUR: Prescott, Ariz., Nov. 16-21, Kingman 23, 24, Needles, Cal., 25, 26, San Bernardino 27, 28, Riverside 30-Dec. 2, Santa Anna 3-5.

BOY TRAMP: Indianapolis, Ind., Nov. 16-21, Anderson 23, Marion 24, Frankfort 25, Logansport 26, Crawfordsville 27, Lafayette 28.

BLUEBEARD: Minneapolis, Minn., Nov. 15-21.

BEATRICE GOELDE: Danville, Va., Nov. 17, Reidsville, N. C., 18, Buena Vista, Va., 19, Salem 20, Pulaski City 21.

BOBBY GAYLOR: Lima, O., Nov. 17, Sandusky 18, Cleveland 19-21, Chicago, Ill., 23-28, St. Louis, Mo., 30-Dec. 5.

BUNCH OF KEYS: Kokomo, Ind., Nov. 17, Frankfort 18, Anderson 19, Madison 20, Seymour 21, Winchester, Ky., 23, Mt. Sterling 24, Nicholasville 25, Ludington 27, Paris 27, Maysville 28, Portsmouth, O., 30, Circleville Dec. 1, Lancaster 2.

BOTTOM OF THE SEA: Little Rock, Ark., Nov. 17, 18, Memphis, Tenn., 19-21, Dayton, O., 23-28, Indianapolis, Ind., 30-Dec. 5.

BILL NYE COMEDY: New York city Sept. 21—indefinite.

BLACK THORN: Rochester, Pa., Nov. 17, Tarentum 18, Apollo 19, Kittanning 20, McKeesport 21.

CHAS. S. DICKSON: Duluth, Minn., Nov. 17, 18, Ashland, Wis., 19, Chippewa Falls 20, Eau Claire 21, St. Paul, Minn., 22-27, Minneapolis 29 28.

CLARENCE BENNETT: Charlestown, W. Va., Nov. 17, 18, Front Royal, Va., 19-21, Raleigh, N. C., 23-25, Winston 26, 28, Danville, Va., 30-Dec. 2, Lynchburg 3-5.

CULHANE CELEBRITY: Ida Grove, Ia., Nov. 16-21.

CRAZY LOT: Catskill, N. Y., Nov. 17, Saugerties 18, Cambridge 19, Hoosick Falls 20, Mechanicsville 21.

CULHANE DRAMATIC: Sioux City, Ia., Nov. 16-21.

CHARLEY BALL: Des Moines, Ia., Nov. 17, Sioux City 18, Omaha, Neb., 19-21, Kansas City, Mo., 22-28.

CORA TANNER: Providence, R. I., Nov. 16-21, Brooklyn, N. Y., 23-28.

CHAS. A. GARDNER: Memphis, Tenn., Nov. 16-18, Nashville 19-21, Pittsburg, Pa., 23-28, Youngstown, O., 30, Akron Dec. 1, Sandusky 2, Elkhart, Ind., 4, Englewood, Ill., 5.

COUNTRY CIRCUS: Chicago, Ill., Nov. 8-Dec. 12.

CRUISKEEN LAWN: Minneapolis, Minn., Nov. 16-21, Chicago, Ill., 22-28, Cleveland, O., 30-Dec. 5.

CLARA MORRIS: Baltimore, Md., Nov. 16-21.

CHARLES T. ELLIS: Easton, Pa., Nov. 17, Port Jervis, N. Y., 18, Carbondale, Pa., 19, Honesdale 20, Poughkeepsie, N. Y., 21, Brooklyn, N. Y., 23-28.

CITY DIRECTORY: Boston, Mass., Nov. 9-21.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

CHOATE DRAMATIC: Braceville, Ill., Nov. 16-21.

COUNTY FAIR: Richmond, Va., Nov. 17-19, Wilmington, Del., 20, Elizabeth, N. J., 21, Washington, D. C., 23-28.

CITY DIRECTORY: Dubuque, Ia., Nov. 18.

DEAR IRISH BOY: Peru, Ind., Nov. 17, Goshen 18, La Porte 19.

DANIEL BOONE: Philadelphia, Pa., Nov. —21.

DARK SECRET: Rochester, N. Y., Nov. 16-18, Syracuse 19-21.

DOWLING-HASSON: Pittsburg, Pa., Nov. 16-21.

DEVIL'S MINE: Hoboken, N. J., Nov. 17, 18, Paterson 19-21, Danbury, Conn., 23, Waterbury 24, Holyoke, Mass., 25, 26, No. Adams 27, Pittsfield 28, New York city —Dec. 5.

DR. BILL: Stockton, Cal., Nov. 17, Woodland 18, Sacramento 19-21, Olympia, Wash., 24, Seattle 25, 26, Tacoma 27-29, Spokane Falls 30-Dec. 2, Ogden, Utah, 4, 5.

DANIEL SULLY: Fort Wayne, Ind., Nov. 17, Decatur, Ill., 18, Peoria 19, Springfield 20, Quincy 21.

DEVIL'S AUCTION: Kansas City Mo., Nov. 16-21, Topeka, Kans., 23, 24, Omaha, Neb., 25-28, Denver, Col., 30-Dec. 5.

E. S. WILLARD: Chicago, Ill., Oct. 19-Nov. 21.

EFFIE ELLSLER: Galveston, Tex., Nov. 17, 18, Houston 19, 20, San Antonio 21, 22, Austin 23, Waco 24, Fort Worth 25, 26, Dallas 27, 28.

EDGAR SELDEN: Jersey City, N. J., Nov. 16-18.

EDWARD HARRIGAN: New York city Sept. 14—indefinite.

EUNICE GOODRICH: Rockford, Ill., Nov. 16-21, Racine, Wis., 23-28, Logansport, Ind., —Dec. 5.

E. H. SOTHERN: New York city Aug. 22—indefinite.

EIGHT BELLS: Prov., N. Y., Nov. 17, Trenton, N. J., 18, Easton, Pa., 19, Philadelphia 20-Dec. 5.

E. LEWIS WEST: Cheltenham, Eng., Nov. 16-21, Pontypridd 23-28, Swansea 30-Dec. 5.

EVANGELINE: St. Joseph, Mo., Nov. —.

EVANS AND HOEY: Milwaukee, Wis., Nov. 15-21, Chicago, Ill., 22-28, Pittsburgh, Pa., 30-Dec. —.

ELECTRIC SPARK: Portsmouth, O., Nov. 17, 18, Maysville, Ky., 19, Paris 20, Frankfort 21, Nicholasville 23, Harrodsville 24.

FREDERICK WARDE: Charlottesville, Va., Nov. 17, Staunton 18, Lynchburg 19, Danville 20, Raleigh, N. C., 21, Wilmington 24, 25, Charleston, S. C., 26, Savannah, Ga., 27, 28.

FABIO ROMANI: Parkersburg, W. Va., Nov. 17, Huntington 18, Charleston 19, Ironton, O., 20, Mt. Sterling, Ky., 21, Louisville 23, 26, Chicago, Ill., 29-Dec. 12.

FIRE PATROL: Bridgeport, Conn., Nov. 17, 18, New Haven 19-21, New York city 23-28, Brooklyn, N. Y., 30-Dec. 5.

FREDERICK PAULDING: Brooklyn, E. D., Nov. 16-21.

FAST MAIL (Southern): Selma, Ala., 17, Tuscaloosa 18, Birmingham 19, Montgomery 20, 21, Gadsden 23, Rome, Ga., 24, Atlanta 25, 26, Athens 27, Augusta 28, Savannah 30, Charleston, S. C., Dec. 1, Columbia 2, Asheville, N. C., 3, Charlotte 4.

FANNIE RICE: Cincinnati, O., Nov. 15-21.

FAIRIES' WELL: Paterson, N. J., Nov. 17, 18, Hoboken 19-21, Boston, Mass., 23-28.

FRANK DANIELS: London, Ont., Nov. 17, Brantford 18, Toronto 19-21.

FANTASSIA (Hanlon's): Philadelphia, Pa., Nov. 16-21.

FRANK S. DAVIDSON: Lorain, O., Nov. 17, Vermilion 18.

FLOY CROWELL: Lancaster, Pa., Nov. 16-21.

FAST MAIL (Northern): Albion, Mich., Nov. 17, Marshall 18, Ann Arbor 20, Ypsilanti 21, Port Huron 23, Bay City 24, East Saginaw 25, Lansing 26, Flint 27, St. Louis 28, Big Rapids 30.

FRANK L. FRAYNE: Springfield, Ill., Nov. 17, Bloomington 18, Danville 19, Champaign 20, Joliet 21, Milwaukee, Wis., 22-27.

FANNY DAVENPORT: Denver, Col., Nov. 23-28, Kansas City, Mo., 30-Dec. 5.

FRANK MAYO: Jersey City, N. J., Nov. 16-21.

GERMAN LILIPUTIANS: Brooklyn, E. D., Nov. 16-21.

GO-WON-GO MOHAWK: Milwaukee, Wis., Nov. 16-21.

GREAT METROPOLIS: New York city Nov. 2-?

GEORGE BUCKLER: Elyria, O., Nov. 17, Wellington 18, Churchsville 19, Cadiz 20, Caldwell 21.

GUS WILLIAMS: Tiffin, O., Nov. 17, Akron 19, Alliance 20, Rochester, Pa., 21, Johnstown 23, Altoona 24, Wilmington, Del., 25, Easton, Pa., 26, Bridgeton, N. J., 27, Trenton 28, Jersey City 30-Dec. —.

GRIMES' CELLAR DOOR: Ocean, N. Y., Nov. 17, Hornellsville 18, Elmira 19, Bath 20, Auburn 21, Ithaca 23, Geneva 24, Cortland 25, Rome 26, Johnstown 27, Schenectady 28, Cohoes 30, Hoosic Falls Dec. 1, No. Adams, Mass., 2, Westfield 3, Pittsfield 4, Worcester 5.

GEORGE C. STALEY: Kalamazoo, Mich., Nov. 18, Louisville, Ky., 22-28.

GRISMER-DAVIES: Colfax, Wash., Nov. 16-18, Spokane Falls 20, 21, Wallula 23, Missoula, Mont., 24, Philipsburg 25, Helena 27-28.

GRAY AND STEPHENS: Brooklyn, E. D., Nov. 16-21.

HIS NIBS THE BARON: Detroit, Mich., Nov. 16-21.

HETTIE BERNARD-CHASE: Cumberland, Md., Nov. 17, Connellsville, Pa., 18, Uniontown 19, McKeesport 20, Tarentum 21, Kittanning 23, Butler 24.

HARRY LACY (Jack Royal of the 92d): Boston, Mass., Nov. 16-21, New York city 23-28, Philadelphia, Pa., 30-Dec. 5.

HAND OF FATE: Taylorville, Ill., Nov. 17, Bloomington 18, Ottawa 19, La Salle 20, Kankakee 21, Chicago, Ill., 23-28.

HELD BY THE ENEMY: Cleveland, O., Nov. 16-21.

HOSS AND HOSS: New York city Nov. 4-Dec. 5.

HEARTS OF NEW YORK: Jackson, Mich., Nov. 17, Ann Arbor 18, Bay City 19, East Saginaw 20, 21, Flint 23, Lansing 24, Battle Creek 25, 26, Kalamazoo 27, Elkhart, Ind., 28, Findlay, O., 30, Columbus Dec. 1, 2.

HANDS ACROSS THE SEA: Lancaster, Pa., Nov. 19, Shamokin 20, Bethlehem 21, Allentown 23, Reading 24, 25, Wilkesbarre 27, Scranton 27, 28, Philadelphia 30-Dec. 5.

HELEN BARRY: Springfield, Mass., Nov. 17, Holyoke 17, Middletown, Conn., 19, Hartford 20, 21, Westfield, Mass., 23, Worcester 24, 25, Brockton 26, Waterbury, Conn., 27, New Haven 28, Norwich 30, New Britain Dec. 1, Bristol 2, Meriden 3.

HEWLETT'S METROPOLITANS: St. Cloud, Minn., Nov. 16-2.

HARRY JACKSON: Bushnell, Ill., Nov. 17, 18, Macomb 19, 21.

HENRY E. DIXEY: New York city Sept. 8—indefinite.

HENRY CHANFRAU: Oswego, N. Y., Nov. 17, Fulton 18, Geneva 19, Palmyra 20, Canandaigua 21, Brockport 23, Albina 24, Medina 25, Auburn 26, Hornellsville 27, Meadville, Pa., 28, Ashtabula, O., 30, Alliance Dec. 1, Galion 2, Norwalk 3, Tiffin 4, Fost Erie 5.

HARDIE AND VON LEER: Bristol, Eng., Nov. 14-21.

HENSHAW-TEN BROECK: Louisville, Ky., Nov. 16-21.

HOLDEN COMEDY: St. Louis, Mich., Nov. 16-21, Owosso 23-28.

IRISH LUCK: Bethel, Conn., Nov. 17, Bristol 18, Thompsonville 19, Meriden 20, Willimantic 21.

IDA VAN CORTLAND: Battle Creek, Mich., Nov. 16-21, Jackson 23-28.

IVY LEAF: Pittsburg, Kans., Nov. 17, Parsons 18, Joplin, Mo., 19, Carthage 20, Sedalia 21.

IRENE KENT: Norwalk, O., Nov. 17, Bellefontaine 18, Marion 19, Sydney 20, Wapakoneta 21, Van Wert 23, Fort Wayne, Ind., 24, 25, Defiance, O., 26, Bowling Green 27, Bryant 28.

IRISHMAN'S LOVE: Ravenna, O., Nov. 17.

JAMES REILLY: Englewood, Ill., Nov. 18, So. Bend, Ind., 19, Goshen 20, Elkhart 21.

JAMES O'NEILL: Rochester, N. Y., Nov. 19-21.

JOSIE WILLS: St. Thomas, Ont., Nov. 16-21.

JOSHUA SIMPKINS: Ashtabula, O., Nov. 17, Greenville, Pa., 18, Sharon 19, New Castle 20.

J. H. WALLICK: Rochester, N. Y., Nov. 16-21, Syracuse 23-28, Utica 30, Gloversville 27, Poughkeepsie 28.

JOHN PALMER: San Antonio, Tex., Nov. 17, 18, Austin 19, Taylor 20, Fort Worth 21, Dallas 22, Waco 23.

JANE: Pittsburg, Pa., Nov. 16-21.

JULIA MARLOWE: Minneapolis, Minn., Nov. 16-21, Milwaukee, Wis., 23-28, Kansas City, Mo., 30-Dec. 5.

JUSTIN ADAMS: Danbury, Conn., Nov. 16-21, New Milford 23, Southington 24, Stafford Springs 25, Chelsea, Mass., 26, Ipswich 27, 28, Portsmouth, N. H., 30-Dec. 5.

JOHN DILLON: Lake City, Minn., Nov. 18, Red Wing 19, Durand, Wis., 20, Eau Claire 21, Stevens Point 22.

JOHN D'ORMOND: Topeka, Kans., Nov. 16-21.

J. K. EMMET: Cincinnati, O., Nov. 16-21, Cleveland 23-25, Oil City, Pa., 26, Meadville 27, Bradford 28, Buffalo, N. Y., 30-Dec. 5.

JIM THE WESTERNER: San Antonio, Tex., Nov. 15-17, Fort Worth 18, Tyler 19, Dallas 20, 21, Greenville 23, Dennison 24, Abilene 25, Colorado City 26, El Paso 27, Santa Fe, N. Mex., 28, Trinidad, Col., 30.

JENNIE HOLMAN: Paris, Tex., Nov. 16-21, Monroe, La., 23-28, Natchez, Miss., 30-Dec. 5.

JEFFERSON FLORENCE: Buffalo, N. Y., Nov. 17, Detroit, Mich., 23, 24.

JARBEAU COMEDY: Charleston, S. C., Nov. 17, Savannah, Ga., 18, 19, Brunswick 20, St. Augustine, Fla., 21, Palatka 23, Jacksonville 24, Thomasville, Ga., 25, Americus 26, Columbus 27, Macon 28, Atlanta 30-Dec. 2.

KATE PUTNAM: Way Cross, Ga., Nov. 17, Palatka, Fla., 18, Jacksonville 19, Albany, Ga., 20, Americus 21, Macon 23, Chattanooga, Tenn., 24, Knoxville 25, Bristol 26, Middlesborough, Ky., 27, 28.

KAJANKA: Nashville, Tenn., Nov. 16-18.

KATE CASTLETON: Louisville, Ky., Nov. 16, 17, Evansville, Ind., 18, Terre Haute 19, Indianapolis 20, 21, Eau Claire, Wis., 23, Duluth, Minn., 25-27, West Superior, Wis., 28, St. Paul, Minn., 29-Dec. 2, Minneapolis 3-5.

KIDNAPPED: Bethlehem, Pa., Nov. 17, Lebanon 18, Altoona 19, East Liverpool, O., 20, Beaver Falls, Pa., 21, Toronto, Ont., 23-28.

KATIE EMMETT: Chicago, Ill. Nov. 16-28.

KNOTTY AFFAIR: St. Paul, Minn., Nov. 16-21, Minneapolis 23-28, Cedar Rapids, Ia., 30, Des Moines Dec. 1, Oskaloosa 2, Ottumwa 3, Keokuk 4, Burlington 5.

KEEP IT DARK: Quincy, Ill., Nov. 12, 13, Moberly, Mo., 20, Louisiana 21, Springfield, Ill., 23, Peoria 24, Bloomington 25, Joliet 26, Ottawa 27, Englewood 28.

LATEST FAD: Philadelphia, Pa., Nov. 16-21.

LEWIS MORRISON: Atlanta, Ga., Nov. 16, 17, Chattanooga, Tenn., 18, Middletown, O., 19, Dayton, 20, Lima 21, Findlay 23, Fremont 24, Mansfield 26, Akron 27, Meadville, Pa., 30, Franklin Dec. 1, Oil City 2, Warren 3, Bradford 4, Olean, N. Y., 5.

LOTTIE WILLIAMS: Kendallville, Ind., Nov. 17, Elkhart 18, Coldwater, Mich., 19, Michigan City, Ind., 20, Englewood, Ill., 21, Pullman 23, Ottawa 24, Aurora 26, Joliet 27, Davenport, Ia., 28.

LITTLE TRIXIE (Robbins): Nelsonville, O., Nov. 17, New Straitsville 18, Jackson 21.

LITTLE GOLDIE: Philadelphia, Pa., Nov. 16-21, Baltimore, Md., 23-27, Wilmington, Del., Dec. 1, 2, Bridgeton, N. J., 3, Millville 4, Burlington 5.

LAST WORD: Buffalo, N. Y., Nov. 18, Toronto, Ont., 19-21, Rochester, N. Y., 23-25, Canandaigua 26, Auburn 27, Elmira 28, Baltimore, Md., 30-Dec. 5.

LITTLE TRIXIE: Mankato, Minn., Nov. 17, Faribault 20, North Field 21, Hastings 23, Red Wing 24.

LITTLE LORD FAUNTLEROY (Haswin's): Green Bay, Mich., Nov. 17, Oshkosh 18, Watertown 19, Beloit 20, Janesville 21, Kenosha 23, Waukegan, Ill., 24, Elgin 25, Rockford 26, Dixon 27, Peoria 28, Pekin 30.

LYCEUM THEATRE (Frohman's): New York city Nov. 16—indefinite.

LITTLE LORD MCELROY: Carlisle, Pa., Nov. 17, Williamstown 18, Lykens 19, Sunbury 20.

LELAND T. POWERS: Ypsilanti, Mich., Nov. 17, Mason 18, Grand Rapids 19, Paw Paw 20, Tecumseh 21, Dayton, O., 23, Indianapolis, Ind., 24, Gibson City, Ill., 25, Racine, Wis., 26, Madison 27.

LIMITED MAIL: New York city, Nov. 16-21.

LITTLE NUGGET: Waterbury, Conn., Nov. 17, Meriden 18, North Adams, Mass., 19, Norwich 20, Cohoes, N. Y., 21 Troy 23-28.

LABADIE COMBINATION: Ashland, O., Nov. 19, Kent 20, Niles 21, Sharon, Pa., 26.

LOST IN NEW YORK: Dayton, O., Nov. 16-21, Cincinnati 23-28, Louisville, Ky., 30-Dec. 5.

LATER ON: Boston, Mass., Nov. 16-21.

LOUISE HAMILTON: Amsterdam, N. Y., Nov. 16-18, Fort Plain 20, 21, Ilion 23-25, Waterloo 26, 27.

LIZZIE EVANS: Brooklyn, N. Y., Nov. 16-21, Philadelphia, Pa., 23-28.

MUCCS' LANDING (No. 4): New York city Nov. 16-21.

MR. POTTER OF TEXAS: Cheyenne, Wyo., Nov. 19.

MCCARTHY'S MISHAPS: St. Louis, Mo., Nov. 15-21.

MADAME MODJESKA: Washington, D. C., Nov. 17-21, Baltimore, Md., 23-28, Brooklyn, N. Y., 30-Dec. 5.

MR. WILKINSON'S WIDOWS: Augusta, Ga., Nov. 17, Macon 18, Chattanooga, Tenn., 19, Knoxville 20, 21, Norfolk, Va., 23-25, Richmond 26-28, Wilmington, Del., 30, Lancaster, Pa., Dec. 1, Harrisburg 2, Altoona 3, Wheeling, W. Va., 4, 5.

MONEY MAD: Detroit, Mich., Nov. 16-21, Anderson, Ind., 23, Terre Haute 26, 27, Bloomington, Ill., 28, Elgin 30-Dec. 1, Rockford 2, 3.

MR. BARNES OF NEW YORK: Savannah, Ga., Nov. 17, Augusta 18, 19, Athens 20, Macon 21, Atlanta 23, 24, Anniston, Ala., 25, Nashville, Tenn., 26-28, Knoxville 30, Chattanooga Dec. 1, Birmingham, Ala., 2, Mobile 4, 5.

MCKEE RANKIN: San Francisco, Cal., Nov. 9-22, Visalia 23, Fresno 24, Santa Barbara 25, Los Angeles 26-28, San Diego 30-Dec. 2, San Bernardino 3, Riverside 5.

MISS EASTLAKE: Columbus, O., Nov. 14-18.

MARIE HUBERT FROHMAN: Newark, N. J., Nov. 16-21, New Britain, Conn., 23, Birmingham 24, New Haven 25, Norwich 26, New London 27, Bridgeport 28, Hazleton, Pa., 30, Scranton Dec. 2, 3, Wilkesbarre 4, Manch Chunk 5.

MATTIE VICKERS: Osage City, Kans., Nov. 19, Fort Scott 21

MISS WILLIAMS: Amesbury, Mass., Nov. 16-18, Newburyport 19-21.
MITCHELL BELL: Cincinnati, O., Nov. 16-21.
MARIE WAINWRIGHT: Philadelphia, Pa., Nov. 9-21.
MAUDE VANDUSEN: Palatka, Fla., Nov. 17, Sanford 18, Kissimmee 19, Bartow 20, 21, Key West 23-28, Tampa 30, Tabor City Dec. 1, Leesburg 2, Ocala 3, Gainesville 4.
MARTIN GOLDEN: Aspen, Col., Nov. 17, Glenwood 18-19, Grand Junction 20-28.
MAN IN BLACK: Washington, Ind., Nov. 19, Petersburg 20, Evansville 21-28.
MAE LYON: Auburn, Ind., Nov. 16-21.
MY PARTNER: Baltimore, Md., Nov. 16-21.
MINNA GALE: Bridgeport, Conn., Nov. 17, Birmingham 18, Waterbury 19, Springfield, Mass., 20, Holyoke 21, Albany, N. Y., 22-28, Troy 29, Northampton 30, Worcester 1—Dec. 5.
MAGGIE MITCHELL: Albany, N. Y., Nov. 17, Gloversville 18, Utica 19, Rome 20, Watertown 21, Oswego 23, Syracuse 24, Wilkesbarre, Pa., 25, Scranton 26, Hazelton 27, Reading 28.
MY JACK (Walter Sanford's): Newark, N. J., Nov. 16-21, Paterson 23-25, Hoboken 26-28, Harlem, N. Y., 30—Dec. 5.
MAUDE GRANGER: Lampasas, Tex., Nov. 17, Waco 18, 19, Hillsboro 20, Corsicana 21, Tyler 23, Greenville 24, Dallas 25-26, Fort Worth 27-28, Dennison 30, Sherman Dec. 1, Bonham 2, Paris 3, Texarkana 4.
MME. JANAUSCHEK: Lockport, N. Y., Nov. 17, Albion 18, Auburn 19, Syracuse 20, 21, Utica 23, Penn Yan 24, Corning 25, Elmira 26, Bradford, Pa., 27, Olean, N. Y., 28, Williamsport, Pa., 30, Sunbury Dec. 1, Lebanon 2, Columbia 3, Wilmington, Del., 4, 5.
MASTER AND MAN: Toledo, O., Nov. 16-21, Grand Rapids, Mich., 23-28.
MELVILLE SISTERS: Braddock, Pa., Nov. 16-21.
MISS HELYETT: New York city Nov. 3—indefinite.
MIDNIGHT ALARM (Pearson's): Manchester, N. H., Nov. 17, Marlboro, Mass., 18, Nashua, N. H., 19, Amesbury, Mass., 20, Haverhill 21, Brockton 23, 24, New Bedford 25, Woonsocket, R. I., 26, Bridgeport, Conn., 27, 28.
MORTON DRAMATIC: Deckerstown, N. Y., Nov. 16-21.
MCGINTY'S TROUBLES: Stanford, Ky., Nov. 17, Lebanon 18, Elizabethtown 19, Bowling Green 20, Russellville 21.
MAY BRETONNE: Anamosa, Ia., Nov. 16-21, Iowa City 23-28, Grinnell 30-Dec. 5.
MARGARET MATHER: Titusville, Pa., Nov. 17, Erie 18, Jamestown, N. Y., 19, Olean 20, Bradford, Pa., 21.
MILTON NOBLES Asheville, N. C., Nov. 17, Knoxville, Tenn., 18, Bristol 19, Chattanooga 20, 21, Athens, Ga., 23, Augusta 24-26, Charleston, S. C., 27, 28.
MCGINTY'S MISHAPS: Vandalia, Ill., Nov. 17, Centralia 18, 19.
MCKENNA'S FLIRTATION: New York city Nov. 16-21, Fall River, Mass., 23, New Bedford 24, Brockton 25, Salem 26, Worcester 27, 28, Boston 30-Dec. 5.
N. S. WOOD: Washington, D. C., Nov. 16-21, Providence, R. I., 23-28, Bridgeport, Conn., 30-Dec. 2, New Haven 3-5.
NATURAL GAS: Duluth, Minn., Nov. 16, 17, West Superior, Wis., 18, Stillwater, Minn., 19, Mankato 20, Sioux City, Ia., 21, Omaha, Neb., 22-25, Lincoln 26, St. Joseph, Mo., 27, 28, Kansas City 30-Dec. 5.
NAT C. GOODWIN: Chicago, Ill., Nov. 16-Dec. 5, Milwaukee, Wis., 6-9.
NEWTON BEERS: Great Bend, Kans., Nov. 18, Larned 19, Dodge City 20, Denver, Col., 21-28.
NIOBE: New York city Aug. 31-Nov. 21.
NOSS JOLLITIES: Tacoma, Wash., Nov. 17, Olympia 18, Centralia 19, Oregon City, Ore., 20, Salem 21, Albany 23, Eugene City 24, Roseburg 25, Grant's Pass 26, Ashland 27, Yreka, Cal., 28, Redding 30, Red Bluff Dec. 1, Chico 2, Gridley 3, Sacramento 4-5.
NIOBE (B): Newburgh, N. Y., Nov. 17, Trenton, N. J., 18.
NELLIE MCHENRY: Chicago, Ill., Nov. 8-21.
NEW YORK THEATRE (Hunt's): Roanoke, Va., Nov. 16-21, Salem 23-25, Pulaski 26-28.
NEFF COMEDY: Bellevue, Tex., Nov. 17.
OUR IRISH VISITORS: Altoona, Pa., Nov. 17, Sunbury 18, Chester 19, Red Bank, N. J., 20, New York city 23-28, Syracuse 30, 31.
OUR GERMAN WARD: Beeville, Tex., Nov. 23, 25, Corpus Christi 27-28, Cuero 30-Dec. 1, Gonzales 2.
ONE OF THE BRAVEST: Boston, Mass., Nov. 16-21.
ONE OF THE FINEST: Warsaw, N. Y., Nov. 17, Salamanca 18, Bradford, Pa., 19, Warren 20, Dunkirk, N. Y., 21, Erie, Pa., 23, Corry 24, Kent, O., 25, Akron 26, Alliance 27, Steubenville 28.
OLD, OLD STORY: Indianapolis, Ind., Nov. 16-18, Piqua, O., 19, Richmond, Ind., 20, Muncie 21, Indianapolis 23-25, Springfield, O., 26, Middletown 27, Hamilton 28, Cincinnati 30-Dec. 5.
OLIVER D. BYRON: New York city Nov. 16-21, Philadelphia, Pa., 23-28, Bridgeport, Conn., 30, Danbury Dec. 1, Hartford 2, New Britain 3, New Haven 4, 5.
OLD HOMESTEAD: Boston, Mass., Sept. 14—indefinite.
OLE OLSON: Anderson, Ind., Nov. 17, Marion 18, Kokomo 19, Huntington 20, Decatur 21.
OH, WHAT A NIGHT: Columbus, O., Nov. 13-22, Urbana 24, Washington, C. H., 25, Ironton 26, Catlettsburg, Ky., 27, Huntington, W. Va., 28, Charleston 30, Pomeroy, O., Dec. 1, Corning 2, Cambridge 3, Bellaire 4, Martin's Ferry 5.
O'FLYNN IN MEXICO: Wheeling, W. Va., Nov. 18, 19, Wellsville, O., 20, East Liverpool 21, Toronto 23, Wellsburg, W. Va., 24, Martin's Ferry, O., 25, Beaver Falls, Pa., 26, Youngstown, O., 27, Rochester, Pa., 28.
O'DOWD'S NEIGHBORS: Dayton, O., Nov. 17, Springfield 18, Findlay 19, Akron 20, Youngstown 21, Brooklyn, N. Y., 23-28, New Haven, Conn., 30, Bridgeport Dec. 1, Holyoke, Mass., 2, Danbury, Conn., 3, Meriden 4, Norwich 5.
OUR BOYS AND GIRLS: Chicago, Ill., Nov. 16-21, St. Louis, Mo., 23-28.
OLD HOMESTEAD: Sioux City, Ia., Nov. 16, 17, Council Bluffs 18, Hastings, Neb., 19, Grand Island 20, Cheyenne, Wyo., 21, Denver, Col., 23-28, Ogden, Utah, 30, Dec. 1, Salt Lake City 2-5.
ONLY A FARMER'S DAUGHTER (Voorhees): Hudson, N. Y., Nov. 20, Troy 21, Fort Plain 23, Canastota 24, Waterville, N. Y., 25, Oneida 26, Palmyra 27, Holly 28, Medina Dec. 1.
PECK'S BAD BOY: Cincinnati, O., Nov. 13-21, Richmond, Ind., 23, Shelbyville 24, Columbus 25, Vincennes 26, Effingham, Ill., 27, Vandalia 28.
PATTI ROSA: Gadsden, Ala., Nov. 17, Anniston 18, Talladega 19, Birmingham 20, 21.
PAY TRAIN Findlay, O., Nov. 17, Fostoria 18, Fremont 19, Sandusky 20, Mansfield 21, Parkersburg, W. Va., 24, Ironton, O., 25, Huntington, W. Va., 26, Mt. Sterling, Ky., 27, Lexington 28, New Albany, Ind., 30, Knoxville, Tenn., Dec. 1, 2.
PULSE OF NEW YORK: Jamestown, N. Y., Nov. 18, Titusville, Pa., 19, Oil City 20, Erie 21, Akron, O., 23, Findlay 24, Fostoria 25, Lima 26, Canton 27, Terre Haute, Ind., 28, Chicago, Ill., 30-Dec. 5.
PAIR OF KIDS: Holyoke, Mass., Nov. 17, Waltham 18, Milford 20, Woonsocket, R. I., 21, Newport 23, Fall River, Mass., 24, Plymouth 25.
PARAGON THEATRE: Des Moines, Ia., Nov. 16-21.
PETE BAKER: Atlanta, Ga., Nov. 17, Opelika, Ala., 18, Montgomery 19, Mobile 20, 21, Donaldsonville, La., 22, 23, Plaquemine 24, Shreveport 25, Marshall, Tex., 26, Texarkana 29.
PITOU STOCK: Philadelphia, Pa., Nov. 9-21.
PAUL KAUVAR: Austin, Tex., Nov. 17, San Antonio 18-20, Columbus 21.
PAIR OF JACKS: Philadelphia, Pa., Nov. 16-21, Baltimore, Md., 23-28, Brooklyn, N. Y., 30-Dec. 5.
PAT ROONEY: Montreal, P. Q., Nov. 16-21, Toronto, Ont., 23-28, Rochester, N. Y., 30-Dec. 5.
PRIVATE SECRETARY New Albany, Ind., Nov. 16, Louisville, Ky., 19-21, Centralia, Ill., 23, Alton 24, Louisiana, Mo., 25, Mexico 26, Jefferson City 27, Booneville 28, Sedalia 30, Topeka, Kan., Dec. 1, 2, Lawrence 3, Leavenworth 4, St. Joseph, Mo., 5.
PRINCE AND PAUPER: New Orleans, La., Nov. 15-21, Mobile, Ala., 23, Meridian, Miss., 24, Birmingham, Ala., 25, Montgomery 26, Atlanta, Ga., 27, 28, Athens 30, Augusta Dec. 1, Savannah 2, 3, Charleston, S. C., 4, 5.
POWER OF THE PRESS: Philadelphia, Pa., Nov. 16-28.
ROBERT DOWNING: Zanesville, O., Nov. 17, Lancaster 18, Martin's Ferry 19, Wheeling, W. Va., 20, 21, Bellaire, O., 23, Steubenville 24, Alliance 25, Canton 26, Newark 27, Dennison 28, Wooster 30, Salem Dec. 1, Washington, Pa., 2, Uniontown 3, New Castle 4, Beaver Falls 5.
RENTFROW'S PATHFINDERS: Peoria, Ill., Nov. 16-21

R. D. MACLEAN-MARIE PRESCOTT: Montgomery, Ala., Nov 17, Columbus, Ga., 18, Macon 19, Atlanta 20, 21, Birmingham, Ala., 23, 24, Chattanooga, Tenn., 25, 26, Knoxville 27, 28, Asheville, N. C., 30, Bristol, Tenn., Dec. 1, Roanoke, Va., 2, 3, Staunton 4, Charlottesville 5.
ROSE COGHLAN: Dallas, Tex., Nov. 17, Houston 18, Galveston 19-21, New Orleans, La., 23-28, Memphis, Tenn., 30-Dec. 2, Cairo, Ill., 3, Paducah, Ky., 4.
ROLAND REED Brooklyn, N. Y., Nov. 16-21.
ROSINA VOKES: San Francisco, Cal., Nov. 9-28, Portland, Ore., 30-Dec. 5.
RUTLEDGE DRAMATIC: Paragould, Ark., Nov. 17-18.
RIP VAN WINKLE: Newark, N. J., Nov. 16-21.
ROSABEL MORRISON: Norfolk, Va., Nov. 17, Petersburg 18, Richmond 19-21, Washington, D. C., 23-28, Newark, N. J., 30-Dec. 2, Elizabeth 3, Easton, Pa., 4, Bethlehem 5.
RHEA: Hamilton, Ont., Nov. 17, 18, Buffalo, N. Y., 19-21, Canton, O., 23, Findlay 24, Toledo 26, 27, Dayton 28.
RICHARD MANSFIELD: Boston, Mass., Nov. 9-21.
ROBERT MANTELL: Cincinnati, O., Nov. 15-21.
RAY L. ROYCE: Omaha, Neb., Nov. 16-18, Plattsmouth 19, Lincoln 20, 21, Falls City 23, Wiawatha, Kans., 24, Seneca 25, Marysville 26, Junction City 27, Abilene 28, Wichita 30.
SKIPPED BY THE LIGHT OF THE MOON: Los Angeles, Cal., Nov. 11-17, San Diego 18, 19, Riverside 20, San Bernardino 21, San Francisco 22-28.
SPOONER COMEDY: Lawrence, Kans., Nov. 16-21, Leavenworth 23-28, Pittsburg 30-Dec. 5.
SOUDAN: New York city Sept. 3-Nov. 28.
SHENANDOAH: New York city Nov. 16-21.
SI PLUNKARD: Taylor, Tex., Nov. 17, San Marcos 18, San Antonio 19-21, Flatonia 23, Columbus 24, 25.
SOAP BUBBLE: Chicago, Ill., Nov. 16-21.
SADIE SCANLAN: Montreal, P. Q., Nov. 16-21, Ottawa Ont., 23, 24, Kingston 26, Napanee 27, Belleville 28, Port Hope 30, Peterboro Dec. 1, Toronto 3-5.
STRAIGHT TIP: Seattle, Wash., Nov. 17, 18, Tacoma 19-21, Ogden, Utah, 24, 25, Salt Lake City 26-28.
SARAH BERNHARDT: New York city Nov. 4-28.
STUART ROBSON: Harlem, N. Y., Nov. 16-21.
SHE COULDN'T MARRY THREE (Lillian Kennedy): Hudson N. Y., Nov. 17, Haverstraw 18, Morristown, N. J., 19, Elizabeth 20, Burlington 21, Chester, Pa., 23, Bridgeton, N. J., 24, Mt. Holly 25, Atlantic City 26, Pottstown, Pa., 27, Columbia 28, York 30.
SHENANDOAH: Franklin Pa., Nov. 17, Oil City 18, Titusville 19, Erie 20, Hornellsville, N. Y., 21, Buffalo 23-28, Syracuse 30-Dec. 2.
SPIDER AND THE FLY: Evansville, Ind., Nov. 17, Terre Haute 18, Bloomington, Ill., 19, Decatur 20, Springfield 21, St. Louis, Mo., 22-28.
SUPERBA (Hanlon's): Harlem, N. Y., Nov. 16-21, Boston, Mass., 23-Dec. 5.
STILL ALARM: Topeka, Kans., Nov. 17, Hannibal, Mo., 18, 19, Keokuk, Ia., 20, Galesburg, Ill., 21, Milwaukee, Wis., 22-26, Englewood, Ill., 27, Kalamazoo, Mich., 28, Toledo, O., 30-Dec. 5.
SOL SMITH RUSSELL: Little Rock, Ark., Nov. 20, Cairo, Ill., 21, St. Louis, Mo., 22-28, Cincinnati, O., 29-Dec. 5.
SI PERKINS: Millbury, Mass., Nov. 17, No. Brookfield 18, Spenser 19, Chicopee Falls 20, Palmer 21, Amherst 23, Florence 24, Turner's Falls 25, Westford, Conn., 26.
SEA OF ICE: Belleville, Tex., Nov. 17, Rockdale 18, 19, Temple 20, 21, Georgetown 23, 24, Bastrop 25, 26, La Grange 27, 28.
THE BURGLAR: Janesville, Wis., Nov. 17, Madison 18, Eau Claire 19, Duluth, Minn., 20, West Superior, Wis., 21, St. Paul, Minn., 22-28, Minneapolis 30-Dec. 5.
TEXAS STEER: Chicago Ill., Nov. 11-Dec. 5.
THE SOUDAN (No. 2): Worcester, Mass., Nov. 16-21, Holyoke 23, Springfield 24, 25, Hartford, Conn., 26-28, New Haven 30-Dec. 5.
THOS. W. KEENE: Portland, Ore., Nov. 16-21, Sacramento, Cal., 24-26, Stockton 28, San Francisco 30-Dec. 12.
THE MERCHANT: Woonsocket, R. I., Nov. 17, Springfield, Mass., 18, Hartford, Conn., 19, Norwich, 20, New London 21.
TWO SISTERS: Hartford, Conn., Nov. 17, 18, Westfield, Mass., 19, Holyoke 20, Brockton 21, New Bedford 23, Attleboro 24, Middleboro 25, Fall River 26, Newport, R. I., 27, Norwich, Conn., 28, Brooklyn, N. Y., 30-Dec. 5.
THE POSTMASTER: Wauseon, O., Nov. 17, 18, La George, Ind., 19-21.
THE PRESIDENT: Tacoma, Wash., Nov. 16-18, Seattle 19-21, Spokane Falls 23, Butte, Mont., 24, 25, Anaconda 26, Bozeman 27, Livingston 28, Fargo, No. Dak., 30, Crookston Dec. 1, Winnipeg, Man., 2, 3, Grand Forks, No. Dak., 4, Brainerd, Minn., 5.
THE PATROL: Baltimore, Md., Nov. 16-21, New York city 23-28.
THE VENDETTA: Brooklyn, N. Y., Nov. 16-20, Hazleton, Pa., 21, Pottsville 24, Shamokin 25, Williamsport 26, Warren 27, 28, Buffalo, N. Y., 30-Dec. 5.
TOM SAWYER (Burton): Oxford, Ark., Nov. 17, Water Valley 18, Grenada 19, Winona 20, Durant 21.
TWO JOHNS: Philadelphia, Pa., Nov. 16-21.
TWO OLD CRONIES (Wills'): Chicago, Ill., Nov. 16-21.
TRIP TO CHINATOWN: New York city Nov. 9—indefinite.
THOMAS E. SHEA: Pittsfield, Mass., Nov. 16-21, Cohoes, N. Y., 23-28.
THE STOWAWAY: Aurora, Ill., Nov. 17, Joliet 18, Bloomington 20, Ottawa 21, St. Louis, Mo., 22-28.
TONY FARRELL: Cleveland, O., Nov. 16-21.
TRUE IRISH HEARTS: Grand Rapids, Mich., Nov. 16-21, Buffalo, N. Y., 23-28.
TWO IRISH CUCKOOS: Saccarappa, Me., Nov. 17.
THE HUSTLER: Detroit, Mich., Nov. 16-21, New York city 23-Dec. 5.
THAT WOMAN: Omaha, Neb., Nov. 15-21.
THERMIDOR: Montreal, P. Q., Nov. 16-21.
TWELVE TEMPTATIONS: Marshall, Tex., Nov. 17, Shreveport, La., 18, Vicksburg, Miss., 19, Jackson 20, Meridian 21, New Orleans, La., 23-28.
UNCLE TOM'S CABIN (Marney and McGowen): Fostoria, O., Nov. 19, Findlay 21, Tiffin 23.
UNCLE TOM'S CABIN (Middaugh): Pendleton, Ore., Nov. 17, No. Yakima, Wash., 18, Ellensburg 19, Kent 20, Snohomish 21.
UNCLE HIRAM: Americus, Ga., Nov. 18, Eufala, Ala., 19, Columbus, Ga., 20, Troy, Ala., 21, Montgomery 23, Selma 24, Meridian, Miss., 25, Mobile, Ala., 26, Pensacola, Fla., 27, 28, New Orleans, La., 30-Dec. 5.
ULLIE AKERSTROM: Canton, O., Nov. 17, Akron 18, New Philadelphia 19, Ravenna 20, Youngstown 21, McKeesport, Pa., 23-25, Youngstown, O., 26-28.
U AND I: Denver, Col., Nov. 16-21, Salt Lake City, Utah, 23-25, Ogden 26, Anaconda, Mont., 27, Butte City 28-30.
UNCLE TOM'S CABIN (Stetson's): Atlantic City, N. J., Nov. 17, Bridgeton 18.
UNCLE ISAAC: Albany, N. Y., Nov. 16-18, Troy 19-21.
WAITE COMEDY: Waverly, N. Y., Nov. 16-21, Binghamton 23-28.
WHITE SLAVE: Gainesville, Ky., Nov. 16-21, Cincinnati, O., 23-28, Middletown 30, Dayton Dec. 1, Springfield 2, Columbus 3-6.
WORLD AGAINST HER (Agnes Wallace-Villa): Chicago, Ill., Nov. 8-21.
WADE-LEROYCE: Watertown, So. Dak., Nov. 17.
WOLFORD-SHERIDAN: Chicago, Ill., Nov. 15-21.
WALL COMEDY: Delaware, O., Nov. 16-21.
WOODWARD THEATRE: Sac City, Ia., Nov. 17, 18, Ocebolt 19-21.
W. J. SCANLAN: New York city Sept. 30—indefinite.
WORLD (J. Z. Little's): Woodbury, N. J., Nov. 18, Salem 19.
WM. H. CRANE: Indianapolis, Ind., Nov. 16-18, Dayton, O., 19, Columbus 20-21, Cleveland 23-25, Pittsburg, Pa., 26-28.
VON YONSON: San Francisco, Cal., Nov. 9-21.

OPERA AND CONCERT.

ANDREWS OPERA: Minneapolis, Minn., Nov. 2-Dec. 19.
AGNES HUNTINGTON: Philadelphia, Pa., Nov. 16-21.
AUSTRIAN JUVENILE BAND: New Haven, Conn., Nov. 17, Bridgeport 18, Philadelphia, Pa., 19, 20, Harrisburg 21, Washington, D. C., 22, Altoona, Pa., 23, Pittsburg 24, 25, Columbus, O., 26, Dayton 27, Cincinnati 28, Louisville, Ky., 30-Dec. 1, Indianapolis, Ind., 2.
ABBEY-GRAU OPERA: Chicago, Ill., Nov. 8-Dec. 19.
ARONSON OPERA: Pittsburg, Pa., Nov. 16-21.
AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8—indefinite.
BOSTONIANS: Cleveland, O., Nov. 16-21, Detroit, Mich., 23-28.

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BAKER OPERA (A): Lowell, Mass., Nov. 16-21, Bangor, Me., 23-28.
BOSTON LYCEUM CONCERT: Westfield, N. Y., Nov. 17, Akron, O., 18, Greenville 19, Van Wert 20, Clyde 21, Cleveland 23, Chardon 24, Chagrin Falls 25, Painesville 26.
CORINNE OPERA BURLESQUE: Buffalo, N. Y., Nov. 16-21, Cleveland, O., 23-28, Chicago, Ill., 30-Dec. 5.
CROW CONCERT: Columbia City, Ind., Nov., 17, So. Whitley 18, 19, Huntington 20, 21.
CARLETON OPERA: St. Paul, Minn., Nov. 16-21.
CORRIED OPERA: New Orleans, La., Nov. 15-22, Galveston, Tex., 23, 24, Houston 25, 26, San Antonio 27, 28, Austin 30, Waco Dec. 1, Fort Worth 2, 3, Dallas 4, 5.
DESHON OPERA: Oshkosh, Wis., Nov. 16-21, Janesville 23-28.
DE WOLF HOPPER OPERA: Pittsburg, Pa., Nov. 16-21.
DUFF OPERA: Toronto, Ont., Nov. 16-18, Ottawa 19-21, Montreal, P. Q., 23-28.
EMMA JUCH OPERA: Pittsburg, Pa., Nov. 16-21, Philadelphia 23-28.
FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.
GRAU OPERA: Halifax, N. S., Oct. 26-Nov. 28, St. Johns, N. B., 30-Dec. 5.
GILMORE'S BAND: Wichita, Kans., Nov. 17, Abilene 18, Osage City 19, Topeka 20, Kansas City 21.
GREENFELD CONCERT: Boston, Mass., Nov. 16, Philadelphia, Pa., 19.
IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.
KITTY MARCELLUS OPERA COMIQUE: Galesburg, Ill., Nov. 16-18, Streator 19-21.
LILLIAN RUSSELL OPERA: New York city Oct. 26—indefinite.
MINNIE HAUK GRAND OPERA: Richmond, Va., Nov. 17, 18, Norfolk 19-21, Philadelphia, Pa., 16-21.
MILTON ABORN OPERA: New Bedford, Mass., Nov. 16-21, Willimantic, Conn., 23-25, New Haven 26-28, Albany, N. Y., 30-Dec. 5.
N. Y. SYMPHONY CLUB: Norfolk, Va., Nov. 17, Williamsburg 18, Hampton 19, Richmond 20, Lynchburg 21, Salem, N. C., 23, Salisbury 24, Charlotte 25, Charleston, S. C., 26, Savannah, Ga., 27, Augusta 28, Chattanooga, Tenn., 30.
OVIDE MUSIN CONCERT: Lancaster, Pa., Nov. 17, Cleveland, O., 18, Norwalk 19, Ashtabula 20, Corry, Pa., 21, Meadville 23, Warren, O., 24, Canton 25, Wooster 26, Lima 27, Findlay 28.
PAULINE HALL OPERA: Wilkesbarre, Pa., Nov. 18, Scranton 19, Carbondale 20, Pittston 21, Philadelphia 23-Dec. 5.
PEABODY SPECTACULAR OPERA: Rich Hill, Mo., Nov. 17, Lamar 18, 19, Carthage 20, 21, Webb City 23, 24, Joplin 25, 26.
REEVES' OPERA BOUFFE: Taylor, Tex., Nov. 17, Austin 18, Lagrange 20, Flatonia 21.
SINDBAD: Denver, Col., Nov. 16-21.
SEA KING: Nashville, Tenn., Nov. 16-18, Louisville, Ky., 19-21, Lexington 23, Hamilton, O., 24, Dayton 25, Terre Haute, Ind., 26, Denville 27, Bloomington, Ill., 28, Springfield 30.
SHIP AHOY: Providence, R. I., Nov. 16-21.
SHACKFORD OPERA: Herkimer, N. Y., Nov. 20, Oneida 21, Auburn 23, Canandaigua 24, Geneva 25, Corning 26, Jamestown 27.
TAR AND TARTAR: Baltimore, Md., Nov. 16-21.
WILBUR OPERA: Louisville, Ky., Nov. 16-21.

VARIETY AND BURLESQUE.

BILLY LESTER SPECIALTY: Chicago, Ill., Nov. 9-28.
CREOLE BURLESQUE: New York city Nov. 16-21, Brooklyn, N. Y., 23-28, Harlem 30-Dec. 5.
CITY CLUB: Baltimore, Md., Nov. 16-21.
FRENCH FOLLY BURLESQUE: Worcester, Mass., Nov. 16-21.
FAY FOSTER BURLESQUE: Syracuse, N. Y., Nov. 16-21, Troy 23-28, Paterson, N. J., 30-Dec. 5.
FRENCH BURLESQUE (Nibbo's): Detroit, Mich., Nov. 16-21.
GUS HILL SPECIALTY: Kansas City, Mo., Nov. 16-21, Chicago, Ill., 23-28, Detroit, Mich., 30-Dec. 5.
GEO. DIXON: Harlem, N. Y., Nov. 16-21.
HARRY KERNELL: Newark, N. J., Nov. 16-21.
HARRY WILLIAMS: Brooklyn, N. Y., Nov. 16-21.
HYDE SPECIALTY: Chicago, Ill., Nov. 1-21.
HENRY BURLESQUE: St. Louis, Mo., Nov. 16-21.
IDA SIDDONS: Victoria, B. C., Nov. 9-Dec. 5.
INTERNATIONAL COMIQUES: Chicago, Ill., Nov. 15-21, Milwaukee, Wis., 23-28.
IRWIN BROS.: Brooklyn, E. D., Nov. 16-21.
KENNEDY'S LAUGH-MAKERS: Cincinnati, O., Nov. 16-21.
LILLY CLAY GAIETY: Nashville, Tenn., Nov. 17, 18, Henderson, Ky., 19, Mexico, Mo., 20, St. Joseph 21.
LESTER AND WILLIAMS: Buffalo, N. Y., Nov. 16-21.
MAY HOWARD BURLESQUE: Wilmington, Del., Nov. 17, 18.
MABEL SNOW BURLESQUE: Chicago, Ill., Nov. 16-21.
NIGHT OWLS: Providence, R. I., Nov. 16-21, Philadelphia, Pa., 23-28, Baltimore, Md., 30-Dec. 5.
PARISIAN FOLLY: Grand Rapids, Mich., Nov. 16-21, Detroit 23-28, Cleveland, O., 30-Dec. 5.
REILLY AND WOOD'S SPECIALTY: Philadelphia, Pa., Nov. 16-21.
RENTZ SANTLEY BURLESQUE: Pittsburg, Pa., Nov. 16-21.
ROSE HILL FOLLY: Lock Haven, Pa., Nov. 17, Scranton 18, Mackinaw 19, Lancaster 20, York 21, Philadelphia 23-28, New York city 30-Dec. 5.
SAM DEVERE: Troy, N. Y., Nov. 16-21.
TONY PASTOR'S SPECIALTY: New York city Oct. 26—indefinite.
WHALLEN AND MARTELL: Washington, D. C., Nov. 16-21, Kensington, Pa., 23-28, Reading 30-Dec. 2, Wilmington, Del., 3-5.
WEBER AND FIELD'S: New York city Nov. 16-21.

MINSTRELS.

BEACH AND BOWER: Duquoin, Ill., Nov. 17, Centralia 18, Mt. Vernon 19, Carmi 20, Mt. Vernon, Ind., 21.
CLEVELAND: Fall River, Mass., Nov. 21, New York city 23-28.
CARNCROSS: Philadelphia, Pa., Sept. 7—indefinite.
EMERSON: Chattanooga, Tenn., Nov. 7, Atlanta, Ga., 19, 20, Selma, Ala., 21, Columbus, Ga., 24, Montgomery, Ala., 25, Pensacola, Fla., 26.
GORMAN BROTHERS: Albany, N. Y., Nov. 17-19, Troy 20, 21.
GEORGE WILSON: Eufaula, Ala., Nov. 17, Albany, Ga., 18, Thomasville 19, Jacksonville, Fla., 20, New Orleans, La., 22-28.
GORTON: Winchester, Va., Nov. 19, Martinsburg, W. Va., 20, Cumberland Md., 21.
GOODYEAR, ELITCH AND SCHILLING: Virginia City, Nev., Nov. 17, Reno 18, Nevada City, Col., 19, Grass Valley 20, Auburn 21.
HI HENRY: Whitman, Mass., Nov. 17, Plymouth 18, Abington 19, No. Abington 20, Rockland 21, Pawtucket, R. I., 26.
LEW DOCKSTADER: Chicago, Ill., Nov. 16-21.
MCCABE AND YOUNG: Nashville, Tenn., Nov. 19-21.
PRIMROSE AND WEST: Omaha, Neb., Nov. 17, 18, Council Bluffs, Ia., 19, Sioux City 20, Des Moines 21, Chicago, Ill., 23-28.
SWEENEY, ALVIDO AND GOETZ: Cannonsburg, Pa., Nov. 17, Beaver Falls 18, Monongahela City 19, Connellsville, 20, Scottdale 21, Blairsville 23, Johnstown 24, Altoona 25, Bellefonte 26, Houtzdale 27, Clearfield 28, Phillipsburg 30, Lock Haven Dec. 1.
VREELAND: Grafton, W. Va., Nov. 17, Weston 18, Parkersburg 19, Athens 20, Middleport 21, Charleston 23, Huntington 24.

CIRCUSES.

COOPER AND CARROLL: Delphi, La., Nov. 17, Monroe 18, 19.
HARRIS: Mobile, Ala., Nov. 16-21.
KING AND FRANKLIN: Montgomery, Ala., Nov. 17, Ocala, Fla., 27.
MCMAHON: Pasadena, Cal., Nov. 17, Los Angeles 18.
SIGNOR CANNON: Columbus, Ga., Nov. 18-20.

MISCELLANEOUS.

ELI PERKINS: Fond du Lac, Wis., Nov. 17, Augusta 18, Decorah, Ia., 19, Minneapolis, Minn., 20, Vermillion, So. Dak., 21, Wayne, Neb., 23, Atkinson 24, O'Neill 25, Neeleigh 26.
E. L. BUCKEY: San Antonio, Tex., Nov. 19-22.
KELLAR: Philadelphia, Pa., Nov. 2—indefinite.
NYE AND RIORDANS: Bloomington, Ill., Nov. 17, Chicago 18, Sterling 19.
PAWNEE BILL WILD WEST: Opelika, Ala., Nov. 16-21.
PROF. HERRMANN: St. Louis, Mo., Nov. 16-21, Cincinnati, O., 23-28, Louisville, Ky., 30-Dec. 2, Nashville, Tenn., 3-5.
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